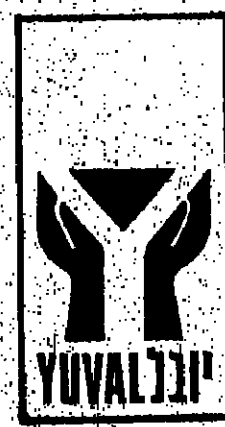


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Purim
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ON THE COVER — 'The Old King' (1963) a two-out print by Pablo Picasso, from the current Picasso graphics show at the Israel Museum, seems to enter right into the Purim spirit. The work is one of the master's satirical self-portraits, depicting himself as both king and clown. The show and Picasso's obsession with sex is analysed by Meir Ronnen on page 31.

RABIN:

A very unusual ambassador

Tranquillity is one adjective which could not be applied to Yitzhak Rabin's just-ended five-year stewardship as Israel's ambassador in Washington. But in addition to the controversies in which he found himself involved, Mr. Rabin was an effective political operator at the sources of power on the Potomac, and an ambassador who 'really delivered,' writes *The Post's* Washington correspondent SAM LIPSKI.



THERE cannot be many ambassadors in Washington who could claim, on one day, to have been extravagantly praised twice by President Nixon and even offered a job, to have joined the Prime Minister in White House discussions which both crowned and vindicated five years of diplomacy, and to have celebrated a birthday. March 1 was such a day for Yitzhak Rabin, who last week completed his term as Israel's representative in the American capital.

It is hardly news that Mr. Rabin's stay in Washington was a controversial one. He was, at various times, embroiled in conflict with the Israeli Foreign Ministry, other Israeli diplomats in the United States, sections of the American press, some significant elements in the American Jewish leadership, the McGovern wing of the Democratic Party, sundry intellectuals and columnists, and ministers in the Israeli Cabinet. It is fair to say no other diplomat in recent years here has been attacked so often for displaying such a noticeable lack of diplomacy.

'A very strong man'

Yet Mr. Rabin has also been widely acknowledged in the press and among fellow diplomats as an outstanding ambassador for Israel. 'Newsweek' magazine ranked him *primus inter pares* (first among equals) in the top five of the more than 120 ambassadors; Assistant Secretary of State Joseph Sisco, has paid eloquent tribute to him in a national Jewish magazine; and one Western ambassador, also mentioned by 'Newsweek,' told me: 'A very strong man. Not everybody's style, perhaps. But he delivered. Really delivered.'

Two questions about Mr. Rabin must remain largely unanswered: How much difference did he make to the evolution of U.S.-Israel relations, and how much would have come about regardless of who was ambassador? And assuming that he played a significant role, could he have done

it without upsetting so many apple carts on the way? While the answers to these questions have to be speculative, it is possible to examine the Rabin style, the objectives he set himself, and how he went about carrying them out. Yitzhak Rabin transformed the job of Israeli ambassador — and was transformed by it. He came to Washington with a considerable reputation as an army general and with a certain 'constituency' in Israel. But in many ways he was a novice. His English was weak and he had to steel himself to speak in public; he was not used to the social dimension of diplomacy — the reception lines, small talk, smiling at hostesses, observing the niceties; he was tentative in his assessments of American policy as he began to grope for the levers of power in Washington.

'No dancing diplomat'

In much of this, he simply bypassed the Jewish groups active in lobbying for Israel. It was not that Mr. Rabin behaved in a different way from previous ambassadors in such matters as attending Israel Bond rallies or a UJA ball or at Presidents' Conferences, although someone once said wistfully about him: 'He's no dancing diplomat, that's for sure.' What upset many American Jewish leaders was the way he ignored them in dealing with the Nixon administration. Even if previous ambassadors had only paid lip-service to the notion of consultation to make the Jewish leaders feel good, and had then gone ahead and acted independently. But mostly, Mr. Rabin did not bother even to go through the motions.

The period of late 1969, with the announcement of the Rogers plan, through the intensive phase of the War of Attrition in 1970 was a testing time for Mr. Rabin. He was not as well dug in as he was to become later, and his determined insistence that Israel resist the Rogers plan did not always look as if it would succeed. But it was also a period when Mr. Rabin was able to elaborate one of the principles of relations between Washington and Jerusalem — a clear perception on both sides of the limits to what each can ask of the other.

Three objectives

He set himself three broad objectives. First, to define with clarity the real interests of both the United States and Israel, second, to find ways of working together, even when serious differences arose, by emphasizing fundamental points of agreement and not allowing the differences to obscure and threaten those areas of shared understanding. Third, to ensure a working rapport with the White House, State Department, and Pentagon, without which, Mr. Rabin believed, an already-complicated situation would have been unmanageable. In relations between the embassy and Congress and in ensuring the support of American public opinion for Israel, Mr. Rabin showed he was not willing to accept much of the conventional wisdom. Against the advice and judgement of some influential Jewish leaders, he established good relations with right-wing Senators and conservative Congressmen, who had not traditionally been thought of as 'friends of Israel.' Despite doubts from the predominantly 'liberal' Jewish establishment, he extended the embassy's public relations work into the South, into church groups, into the editorial offices of small newspapers in the Mid-West. The base was broadened.

Relations with Nixon

It is known, however, that Mr. Nixon was impressed with Mr. Rabin's coolness in the crisis, and his grasp of the military situation on the ground in Jordan. As has been shown on many occasions — the character of the controversial American General Patton is but one example — Mr. Nixon is drawn to the man of action, especially if he is a military man. Mr. Rabin's standing in Washington rose sharply after the September crisis as Mr. Nixon's regard for him percolated through the bureaucracy. In a city where power is measured by proximity to the President, such regard can open doors.

The Jordanian crisis is a good example of how Mr. Rabin's role as diplomat and the basic national interests of both the U.S. and Israel become interwoven in any attempt to quantify his contribution to the current state of the relationship. Presumably, Israel and the U.S. would have acted in much the same way regardless of who was ambassador. But who can be certain about such matters? And to (Continued on page 4)

مکان العمل

Rabin: A very unusual ambassador

(Continued from page 3)

what extent did Mr. Rabin personally Israel for Mr. Nixon, and to what extent does the most objective President isolate interests from the men who define and respond to them?

At the working level, the key relationship during Mr. Rabin's term was undoubtedly the one with Joseph Sisco. In numerous working lunches, telephone conversations, formal meetings, cocktail party chats, even at football matches, the two men shared in unusual camaraderie, during the ups and downs of diplomacy. In an article for "The National Jewish Monthly," itself an unusual tribute by a State Department official to a departing ambassador, Mr. Sisco wrote: "The over-riding feature of our professional relationship has been, frankness. There is a similarity in our approaches to common problems and in our styles of operation. Like myself — and unlike the traditional diplomat — Ambassador Rabin is direct and always to the point — let's face it, at times even blunt. He says what he means and means what he says. This may bother some people — it has never bothered me."

Anti-McGovern stand

It has indeed bothered a great many people, as demonstrated by the uproar over Mr. Rabin's views on the 1972 presidential election. Ironically, the statements attributed to Mr. Rabin and which got him into trouble were taken out of context and distorted by reports of a radio interview he gave in Hebrew, which was then translated back into English. But if Mr. Rabin could claim he was misreported that once, there was no question about his opposition to George McGovern and his support for Richard Nixon. And there was no doubt that he made

his views known less than discreetly — although how such a view could be expressed discreetly and carry any weight in the U.S. without being made public is a mystery — and with every intent of increasing Mr. Nixon's appeal to Jewish voters. After the 1972 elections, Mr. Rabin had no apologies. In fact he took credit for helping to give Jewish voters greater leverage on both parties by breaking up the traditional preference for

Democratic presidential candidates. With a greater element of uncertainty about the Jewish vote in the future, Mr. Rabin believed that both American Jews, and Israel, had gained considerable advantages for which the admitted resentment amongst Jewish supporters of Mr. McGovern was in his view not too high a price. Whether one accepts Mr. Rabin's analysis or not, it is clear that he was always much more the political operator than professional diplomat. He did not so much lack any important diplomatic skills — it was just that his sense of where the power was, how it worked, and how it could be harnessed, channelled, influenced, and changed, was always more important. Which raises an intriguing question: having lived for five years with his political senses attuned to the ebbs and flow of power on the Potomac, how will Mr. Rabin adjust to the politics of survival and success at home? There will be many in Washington, not least in the White House, who will follow his progress with more than casual interest.

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THE JERUSALEM POST MAGAZINE FRIDAY, MARCH 14, 1975



Lea Ben Dor's
Parliamentary
Report

WHO DEFEATED WHOM?

"JUST what went on here?" I asked Mordechai Ben Porat, the Alignment Knesset Member who has been working for seven years on the bill for the direct election of mayors. He looked discouraged. "One half didn't know what the other half was doing. No. That's not right. One half knew what the other half was doing, but the other half didn't know what the first one was at."

"The party was never so organized. They got everybody here and everybody voting. Formally, they were absolutely O.K., one couldn't have the smallest complaint. But right on the inside they sabotaged it. Not Golsa. I think she genuinely didn't realize what was happening. But the people on the inside track, they never wanted this change."

He went on to quote a word here, a phrase there, an admission elsewhere, to prove his point. The party has been committed to the bill for so long it could not well change its mind publicly on the issue. It organized success and failure at the same time, and succeeded in defeating itself, two powerful horses pulling in opposite directions.

The party machine has got what it wanted, but failure is not a good precedent. There are now some very sharp differences of policy inside the Labour Party, and they cannot all be settled in this make-believe fashion, by saying one thing and doing another.

THE whole business of the last-minute rejection of the bill that would have provided for the direct election of mayors, was confusing and disappointing but also illuminating in its own way. The bill had been in the works for seven long years. It was originally proposed by David Ben-Gurion, when he was Prime Minister, as a step towards the direct elections to the Knesset which he sought. The idea has been faithfully nursed through all its stages since by Mordechai Ben Porat, an ex-Rail Alignment member; it was also adopted by Pinhas Rosen in 1966, ex-Justice Minister and leader of the Independent Liberal Party, who has since retired.

Local men The principle is very simple. A mayor or head of a local council in a smaller locality should be a local man who has the confidence of the local population rather than primarily a party man. With elections on the proportional system, by country-wide party lists of which only the top few need appeal to the public for electoral success, the party leadership becomes inbred and self-perpetuating. These lists are prepared by committees and the public's wishes do not really have to be consulted. There are no new immigrants in the Knesset, and the leadership of all the parties is drawn from veteran Israelis.

There is an element of arrogance in this, and of course also an element of need. The Labour movement does not consider itself just a political party in the sense have done so but for Mr. Ben or competing political parties in other countries, but as the movement that to a large extent built

the present Israel, with all its faults and merits. This building must go on. One result has been concentration on national affairs and neglect of all aspects of social problems. If this should seem strange to anyone for a "socialist" party, it must be remembered that socialism that comes from the top has no battle to fight. There was no great bastion of privilege to storm, and even the battle over the employment of cheap, unorganized Arab labour in the twenties was ended by political and security considerations.

General election The general election system is not going to be changed even if the Labour Party were to obtain a majority, because the present party is built up on the list system, and half its office holders would not survive direct elections. After all, despite all its faults it has not served us badly. Israel is firm, established and enjoys stable governments. The worst fault of the system is that it concentrates too much power at the top of each party and that it keeps out new people and new ideas. A first change in the Mapam leadership was made only recently, and after almost half a century, incredible as it may sound, Mr. Menachem Begin, the Herut leader, has during the past few years successfully fought off two younger men who wanted a place in the party's limelight.

Translated to the Municipal level, the system has been disastrous. The party leadership is not sufficiently interested in local problems of drainage and zoning and taxation. But the party representatives appointed find they are powerless against government officials dealing with their affairs. Because they have no genuine public backing, they are automatically reduced to the status of second-league players. Not only are local affairs neglected but administration is often by a series of cabals and intrigues. Mayors are made and unmade by persuading council members to see the light and to change their party affiliation, thus upsetting the balance of forces often in exchange for a deputy-mayorship. The process even has a name, *Kalanterism*, after the first council member to have played this role. There is also bargaining between the parties: you let our man be mayor in Petah Tikva, and we'll let in your man in Rehovot. The direct election of mayors was to stop this kind of horse-trading and produce candidates who did not merely have the support of their party, but stood among the public. It seems likely that a successful period of office as mayor might also have been a stepping stone to national office for people who really had received their mandate from the voters.

MAPAI paid lip-service to the idea while Mr. Ben-Gurion was premier, but found excuses to postpone the bill afterwards, perhaps in the hope that it would simply die. It would no doubt have done so but for Mr. Ben Porat's persistence and patient labour. The bill underwent changes that are puzzling at first

sight and were the nominal reason for its final rejection. The original proposal provided for the direct election of the mayor by a simple plurality — whoever got the most votes would be mayor. This would of course tend to produce a Labour mayor, particularly in the larger localities. The Independent Liberals wished to introduce a clause requiring the mayor either to obtain a majority of the votes — 50 per cent or win in a second round of vote between the two candidates with the most votes. To be sure of a majority, Labour would often need an agreement with another party, which would most likely be the Independent Liberals. They might not get many mayors, but they would have an influence on the choice of candidates.

In the end it was agreed that a mayor should be elected with 40 per cent of the popular vote, and if no candidate obtained 40 per cent, then the council should make the final choice.

IT was on this apparently minor point that the bill fell. The Liberals unexpectedly went back on the agreement and voted for a 50 per cent amendment put forward by Mapam and Aguda, small parties which are both opponents of direct elections. Mr. Ben Porat said he would have been willing to swallow the change, and use the first opportunity to push through a private members' bill to change the percentage back again, which would not have been very difficult to muster. Actually the Liberals also asked for an amendment to the effect that the mayoral elections should not be held together

with the national elections, a major change that could not possibly have been passed in the week's postponement they asked.

THE Labour Party itself then just as unexpectedly turned mulish and declared they would vote against the bill themselves if the 50 per cent amendment passed, on the grounds that the whole system had been made unworkable.

On the following day the two-member Free Centre tabled an identical bill, which Labour will of course not wish to support.

IT is an over-simplification to say that the Independent Liberals turned to bite the hand that has fed them for so many years just because of the Labour Gahal amendment on surplus votes in Knesset elections that they did. The Labour Party is the only one that is sufficiently large and powerful to be able to afford mayors elected by popular vote and not by party appointment, and to know that in the long run it would have benefited from an increase in grass-roots democracy. More important still than the bill itself is the fact that it was not voted down by a party decision that, after all, it was not wanted, but by a bit of sleight of hand by the party machine. Every last man and woman were mobilized for the vote and then, mysteriously, the bill failed. Nobody has any business to destroy a good party's credibility in this way, particularly in the way of an election.

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Dr. Chaim Weizmann, 1949-1958



Yitzhak Ben-Zvi, 1958-1963



Zalman Shazar, 1963-1973



THE political pressure cookers are steaming away over the choice of Israel's next President. The idea of putting off the decision for another year by extending the term of the third President, Mr. Zalman Shazar, was stillborn, and the party leaders must now gear themselves to the timetable laid down in the Basic Law regulating the election of the President.

The law provides that: "The President of the State is chosen by the Knesset for five years. His term of office will be calculated according to the Hebrew calendar. Any Israel national who is resident in Israel is eligible to become a candidate." Under an amendment passed ten years ago, "a person who served as President of the State for two consecutive periods may not be a candidate for the ensuing period." The law also specifies the mechanics of the election: "The election of the President of the State will be held no earlier than 90 days and no later than 30 days before the expiry of the term of office of the incumbent President."

This means that we are already within the election period, for President Shazar's second and final term expires on Iyar 23, which is May 25, and the Knesset must hold a special session to elect a new President before Nisan 23 (April 25). The Knesset is due to go into recess next month, and it will have to convene for this special session two days after the end of Pessah. The law was framed in the light of specific experiences. While the election of Israel's fourth President is being accompanied by considerable internal party and inter-party horse-trading, the choice of the first President, Dr. Chaim Weizmann, was a foregone conclusion. It was David Ben-Gurion, who said at the time that the position was more honoured by the choice of Weizmann than vice-versa, although they had been political opponents for many years.

Weizmann's prestige
We can now see, with the benefit of hindsight, that Ben-Gurion tailored the Presidency as a kind of five-year constitutional monarchy, modelled on European parliamentary systems, giving the office-holder very strictly limited powers.

Weizmann brought to the Presidency his enormous international prestige and the vast affection of the Jewish people. But his aloof manner and refusal to take up residence in Jerusalem, remaining in his house in Rehovot — at the time rather out of the way — tended to keep him apart from the rest of the nation and out of contact with the centres of power of the young state.

With the election of the second President, the late Yitzhak Ben-Zvi, a dramatic change took place in the role of the office. First of all, Ben-Zvi was a fanatical lover of Jerusalem and by his personal example enhanced the centrality of the City of David in the national consciousness after

Ben-Gurion had overcome all obstacles to make it the capital of Israel.

Ben-Zvi and his wife Rahel Yanait were pioneers of the Second Aliya, and he had been president of the Yishuv's pre-independence Va'ad Leumi. The Ben-Zvis' simple style of living, and their close contact with the broad masses of the population earned them genuine affection at all levels. Indeed, he fashioned Beit Hanassi into a focal national institution by his "open days" when his home was thronged with citizens.

He was particularly beloved by the Oriental communities, and directed his scholarly talents to research into their origins, becoming the patron of groups such as the Samaritans, outside the mainstream and regarded by the majority of Israelis as almost exotic.

Ben-Zvi set the pattern cleaved to by his successor — for the President to be close to Jewish tradition in all its forms and to be an observant Jew both at home and abroad. Although a

States on official missions has laid him open to criticism, Mr. Shazar's reply is that the Rabbi never leaves his house.

What did cause something of a public furor was the way Mr. Shazar reacted last year to the detention of the yeshiva students charged with arson after they tried to burn down the "Eros" shop. It was widely reported that the President sought to have them released from jail during Yom Kippur, and this gave rise to the criticism that, as President, he should not intervene in such matters. True, the President's limited powers include that of amnesty; but he must only exercise it in close consultation with the Ministry of Justice.

THE President's life is full of restrictions and he can only travel abroad with the consent of the Knesset committee. The formal authority vested in him includes the appointment of Israel's ambassadors and the acceptance of credentials of foreign diplomats.

Ben-Zvi was only elected on the third ballot when Mapam abandoned its own candidate, the late Yitzhak Gruenbaum.

Other names
The other parties have invariably put forward their own candidates — like the late Rabbi Mordechai Nurock (by the religious parties) the late Prof. Yosef Klausner (by Herut), the late Peretz Bernstein (by the General Zionists), the late Prof. Yoel Rivlin (by Herut) and Supreme Court Justice Moshe Silberg (by various parties).

Before the last Presidential election, at which Mr. Shazar was re-elected unanimously, there were two names mentioned inside the Labour Party — Mrs. Golda Meir (before she became Premier) by Mrs. Shulamit Aloni, and Supreme Court Justice Elisha Mann by Mr. Arye (Lyova) Elhav, M.K. Justice Mann had already been a candidate once before, Herut having put forward his name in a previous Presidential election.

The Labour Party this week began the process of choosing its candidate for President. The Post's MARK SEGAL talks about the office, the men who have held it, and the possible candidates.

However, the N.R.P., like the Independent Liberals, would also back Mr. Ya'acov Tsur, the J.N.F. chairman and former Ambassador to Paris, since Justice Mann is disqualified from N.R.P. support because of his known stand on the "Who is a Jew" issue, as evidenced by his vote on the bench which tried the Shalit case.

Labour's internal party line-up has set the antennae of political observers awl. The fact that Mrs. Meir's name has been linked with the supporters of both Mr. Tsur and Mr. Navon has confused many people. But some insiders are interpreting the initiative of Mrs. Meir's old comrade, Housing Minister Ze'ev Sharef, in backing Mr. Navon as a gesture of considerable significance.

While Mr. Navon enjoys wide support inside his party and well beyond, there is another side of the coin. It is reliably reported that the influential bloc of Mapai politicians known as the Gush is trying to line up support against Mr. Navon on the grounds that he used to belong to Rafi. They even offer the far-fetched prognosis that in a party crisis Mr. Navon might use his powers to ask Mr. Dayan to form a cabinet.

Navon and Dayan
Mr. Navon parted political ways with Mr. Dayan and the Rafi Party well before the party's own disintegration, and, if anything, holds somewhat dovish views. True, not all sections of the party have been won over to the Gush view. The youth section has stood out against it, and so has the Jerusalem branch — with the notable exception of its leader, party Knesset whip Moshe Baran, a charter member of the Gush, who is for Mr. Tsur. His son Uri, one of young Labour's leaders, however, is an enthusiastic Navon man.

CHOOSING A PRESIDENT

founder of Labour Zionism, he regarded religion and tradition as the binding factor both in the emerging nation, and between Israel and the Diaspora, and his place of worship in Rehavia has become by now "the President's Synagogue."

His lifelong friendship with Ben-Gurion facilitated the evolution of a relationship between President and Premier, whereby the Head of Government calls on the Head of State every week to keep him informed of Cabinet decisions.

THE third President, Zalman Shazar, continued the scholarly tradition with which his predecessors had stamped the highest office in the Jewish State. He put his own emphasis on making Beit Hanassi a centre for Jewish and Hebrew letters, and created a special President's Fund which has helped to further his interest in bringing Jewish authors in the Diaspora closer to Israel. President Shazar has also made Beit Hanassi a Bible research centre.

A devoted follower of the Habad Hassidic movement, he has taken the second President's religious observance even further. Indeed, the fact that he has chosen to make a pilgrimage to the Lubavitcher Rabbi's home in Brooklyn whenever he visits the United

States on official missions has laid him open to criticism. Mr. Shazar's reply is that the Rabbi never leaves his house.

His political power is severely limited to asking the representative of the largest Knesset faction to form a Government, after having received representatives of all the factions.

Then there was the way Mr. Shazar — Ben-Gurion's last major appointee before he retired from the premiership — called on the late Levi Eshkol to re-form his Cabinet when he resigned at the height of his struggle with Ben-Gurion. This was an occasion for criticism of the President by Ben-Gurion's supporters for taking sides in the political struggle. More recently, Mr. Shazar created a positive stir when, at the last Histadrut convention in 1970, he decried its relative inactivity over poverty in Israel.

Whoever the candidate is, this time, he will be home-grown, and not a distinguished Jew from the Diaspora like Albert Einstein, who felt he could not accept the first presidency.

The first round of selection having been passed at the joint session of the Labour Party leadership bureau and the Knesset faction executive this week, another week at least will elapse before the final choice is made. The vote, probably by secret ballot, will be held at a joint session in Tel Aviv of the Labour Party's Central Committee and Knesset faction. Meanwhile, a committee of the top party leadership will seek to produce an agreed result in the best old Mapai tradition, so as to avoid a confrontation — the word is anathema to good Mapainiks — at the joint session.

When the members come to vote, they will already have in mind the positions of other parties. After all Labour, like Mapai before it, wants its grasp on the main symbols of nationhood to enjoy as much legitimacy and broad-based support as possible. At the moment of writing, it would seem that the candidacies of Knesset Deputy Speaker Yitzhak Navon will enjoy the backing of the N.R.P., and Justice Mann that of Gahal, especially its Herut

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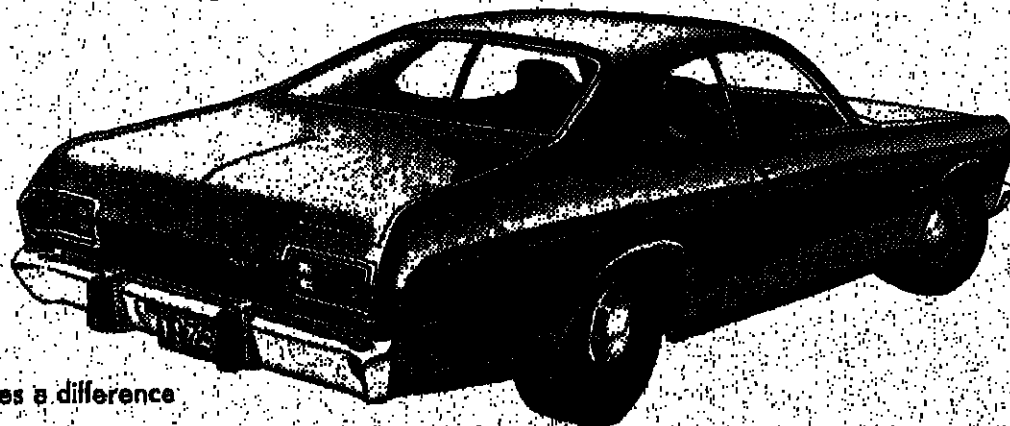


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REINADAN TUBA MASHANAS GRS
THE JERUSALEM POST MAGAZINE

SEUL OF HONAM YACHT
FRIDAY, MARCH 16, 1978

From Shushan, with love



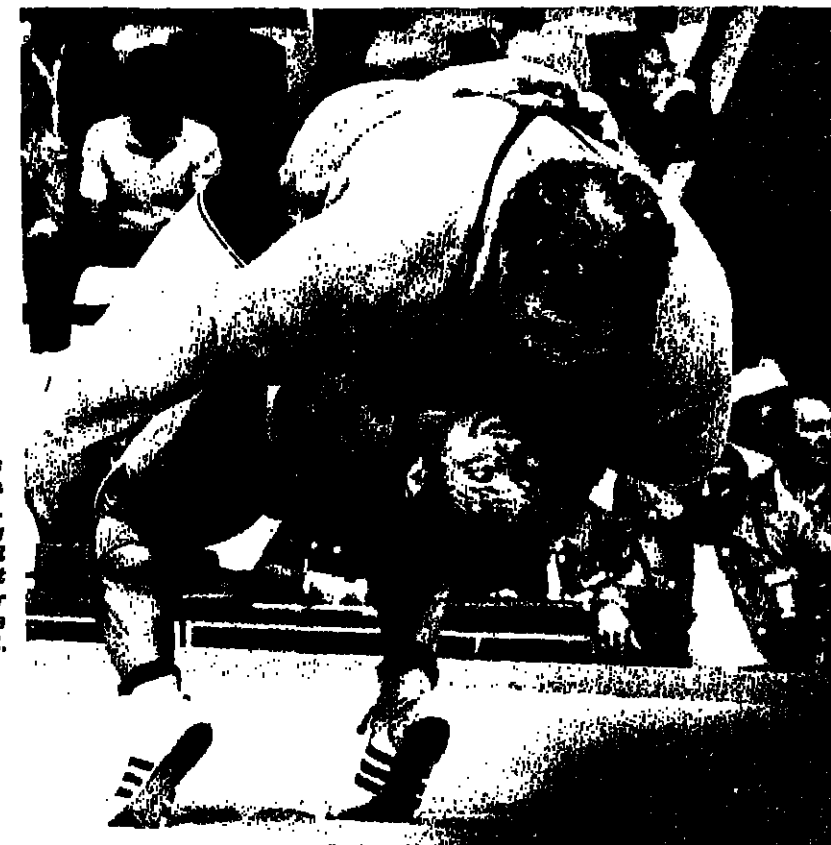
1. On the seventh day, when the heart of the King was merry with wine, he commanded Mehuman and the other chamberlains that served him to bring Yashit the Queen before the King with the crown royal, to show the people and the princes her beauty: for she was fair to look on. And he wanted her to dance naked before the princes. But Yashit the Queen told Mehuman the Chamberlain that she had questioned many people, and had learned that Philip the Prince never asked of Elizabeth the Queen that she should dance before the people in the altogether, nor was any such request made by Hussein of Alia, his queen. Hence she sent a message with Mehuman the Chamberlain of Ahasuerus the King that she would dance in a topless, but not in the altogether, since she thought this would not be becoming to a king. And Mehuman the Chamberlain waned exceedingly with wrath when he received this message, as did the King Ahasuerus, who ordered that Yashit the Queen should be taken away and confined in a discotheque.



8. And the maiden Esther pleased him, and she obtained kindness of him; and he preferred her unto the best place of the house of the women.



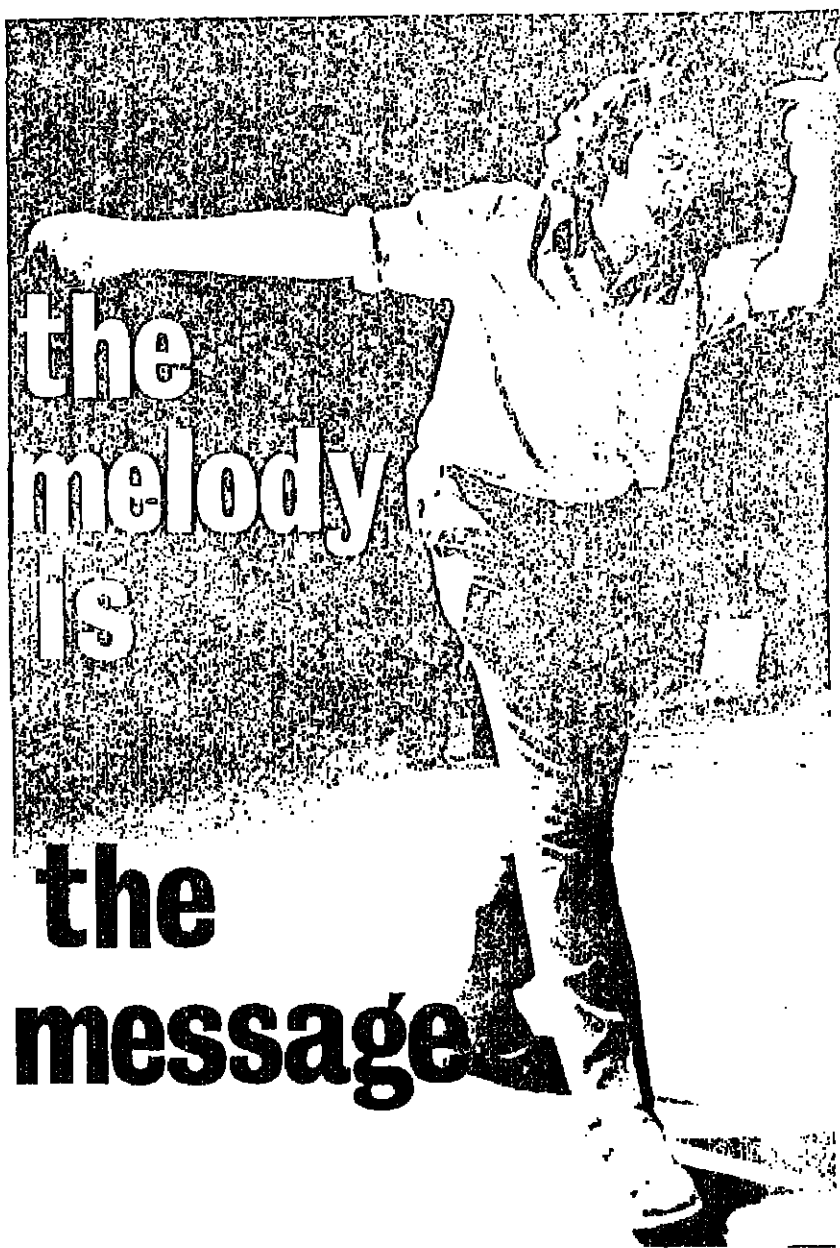
9. And all the King's servants, that were in the King's gate, bowed, and reverence Haman: for the King had so commanded concerning him. But Mordecai bowed not, nor did him reverence.



5. Behold also the gallows 50 cubits high, which Haman had made for Mordecai. Then the King said, Hang him thereon. So they hanged Haman on the gallows that he had prepared for Mordecai. Then was the King's wrath pacified.



4. And the King said unto Esther on the second day of the banquet of milk: "What is thy petition, Queen Esther? And it shall be granted thee; and what is thy request? and it shall be performed, even to the half of the kingdom."



the melody is the message

QUESTION: It is rather difficult to classify your music. It reminds one of folklore, entertainment and even classical music. How would you yourself define it?

Answer: I call it metasympathic music — a word by which I try to express my desire to create a new era in music. This would be based on folklore melody, on contemporary poetry and on popular instruments, with the addition, if necessary, of electronic and other instruments.

On the other hand, one shouldn't forget that we in Greece call a song *tragoudi* which comes from the same root as *tragedy* — tragedy. So when we say "I sing," we are actually saying "I make a tragedy." This notion of tragedy has been handed down to popular Greek music through Byzantine chorales, lasting 20 to 30 minutes. In our folklore music, too, there are songs that last almost half an hour.

Importance of song

It was thanks to these songs that the Greek people were able to maintain their own language and culture through four centuries of Turkish occupation. So you can understand the importance of songs in our national life. Today, for instance, the colonels' regime imposes censorship on songs — the first time a strong regime fears songs more than politicians. When, for instance, Communists are arrested in Greece, they are tried in a civilian court; but if somebody whistles the *Zorba* tune in the street, he is tried by a military tribunal. The former generally get five months in prison, the latter five years. The only things that go to a military tribunal in Greece are bombs and my songs.

How do you compose your songs?

In joy. Creation is an immense joy. It is liberation. One

even ends up by expressing unhappy feelings with joy. As to composing, there is something special about me. I feel the need to compose five days every month. This happens regularly, wherever I am, in prison, at home, on a tour, or during battles. When the moment to create comes, I must either create or improvise.

Dionysian type

When I am on tour, like now, there are days when I want to create, right? So I sit down at the piano and I play; but I haven't much time, and I forget what I have composed. It is more difficult for me to compose when I am on tour than when I was in prison, where I was all alone and could write and compose in peace. Here, on tour, I have to direct the music I have composed and it is then that I am most in conflict with myself, with my own music. I've gone beyond that music, and already have other tunes in my head. So I end up torturing the music that I myself have written.

You know, I'm a Dionysian type of person, and that's why I direct the orchestra and the singers differently every time, depending on my moods and on the audience. It's worst of all when I happen to be in a creative mood.

Have you managed to write any music in Israel? Are you going to let yourself be influenced musically by this country?

I have never let myself be influenced by external things, be it a woman, a country, or a situation. Though I might, after all, be influenced a little, somewhere deep in myself, and this could come out five or ten years later.

The tunes that I hear in your country you will find again, per-

Mikis Theodorakis, who was back in Israel again this week, talks about his music and his politics to Helene Taragan.



Theodorakis on the concert stage and close up.

haps, in some music of mine: three notes in a musical phrase. But you know, creation is such an important thing that at the moment one is creating, nothing else exists. That moment is so beautiful, so great, that neither men or nations have any importance. One is in heaven, among the stars.

What matters to me at that moment is great feelings, great dreams, great perspectives... things that in truth reach beyond the boundaries of an era, beyond the contours of a personality. Creativity is something that brings us back to the origins of our existence.

What new songs have you in your repertoire?

My last work is 18 songs on poems by Yannis Ritsos. He is a great poet, a prophet. He wrote poems on freedom, on Greece, on the victory that, without doubt, will come one day. Ritsos wrote these poems while he was in prison in one of the camps on the island of Leros. I myself was in restricted residence in Arcadia at the time; I sent him a message asking him to send me poems reflecting our situation, for me to set to music. I remember that some time later a policeman came to see me and asked me ingenuously whether I knew a certain Ritsos. My message had been intercepted and he had been ordered to search my house.

Search for poem

Never in our history has such a strong regime as the present one, with all its tanks, planes, policemen and torturers, been so scared of a poem. Can you imagine thousands of policemen searching for a poem so that it should not fall into the hands of Theodorakis? Had I succeeded in getting the poem, it would have been like the explosion of an atomic bomb. In the end they managed to intercept the poems that Ritsos sent me. I only got the complete series less than six months ago, two and a half years after my release.

Why were you imprisoned in Greece and not on one of the islands?

Because one day I was foolish enough to speak of my love of the sea in front of a colonel. I said that after music, what I loved the most was the sea. He remembered that. "Mikis," he loved the sea. Find him a place as far from the sea as possible." They took a map and discovered that Zattouna was the place furthest inland in Greece, and that's where I was detained.

They didn't realize that I carried the sea with me. Nor did

they know that when I was young, 30 years ago, my father lived in Arcadia, and that I used to go on trips to the mountains with my school-friends. It was a wonderful place, with little springs everywhere, and one had the feeling that one could see Dionysus and the nymphs around.

Thirty years later, I was back among those mountains again. Why? Some people believe in God, but... why was I back in Arcadia 30 years later? To do my self-examination, it seems. Up there in the mountains I reviewed my whole life, and that period was the most fertile one that I have ever known. During that time I was able to write three political works, and I composed the ten cycles of "Arcadia," each consisting of 120 songs. So far I haven't had the opportunity of producing them.

22 hours alone

I was able to do all this because I was only allowed to leave the house for two hours a day. So I was shut up within my four walls for 22 hours out of the 24, but with tons of books and a piano. I was up there in the mountains, at an altitude of 2,200 metres. It was terrific... me and Dionysus!

Do you think you have created not only a new type of music but also a new school in music? Have you any pupils?

This is my ambition. I have always wanted to put gifted composers and poets in contact with the masses, with the people. The important thing with music is that it is in its very essence, an outlet for the expression of human feelings. The very first thing man did was to sing, to dance, to shout; music, in a way.

However, if one considers musical art, one can say that there are two ways open to it: the first, laboratory music, condemned to appeal to the smallest minority; the second, entertainment music, commercial music. Neither can really express man and satisfy him, for what he wants is a music that is simple and effective, but at the same time rich in content and message. I would like to bring music back to this middle way. Besides, I think the first stage of music is to be found in melody. Creativity dwells in melody. Developing the melody, superimposing other tunes on it, these are merely technical matters. That is what has happened; after Wagner and dodecaphonic music technique took over. In the end, the very phenomenon of creativity has been lost; all they know

at the present is how to construct music, but it has nothing to do with inspiration any more.

A melody is a message, is shaking hands, an exchange of looks between two people who don't know each other. You hear a South American melody; you are Greek and you vibrate. You are Israeli; you hear a Greek melody and you vibrate. A melody is universal. My ambition, therefore, is to start a dialogue between the people and the artist, based on mutual understanding. It is thus that I want to express the voice of my people, the Greek people.

While I was in prison, a colonel came to see me and said to me: "Yesterday we went to see Papadopoulos and we listened to your oratorio all night."

I said: "But it was forbidden, how could you have listened to it?"

He laughed. "Forbidden for others but not for us."

Right then, who was the master? It was I. One day I was brought into the governor's office; there was a colonel there. He introduced himself to me. After offering me a cup of coffee, he tried to explain his ideas to me and then he said: "You see, we too, like you, love the people. Why don't you join us? You and your music are in our blood, you must join us."

Jailer's plea

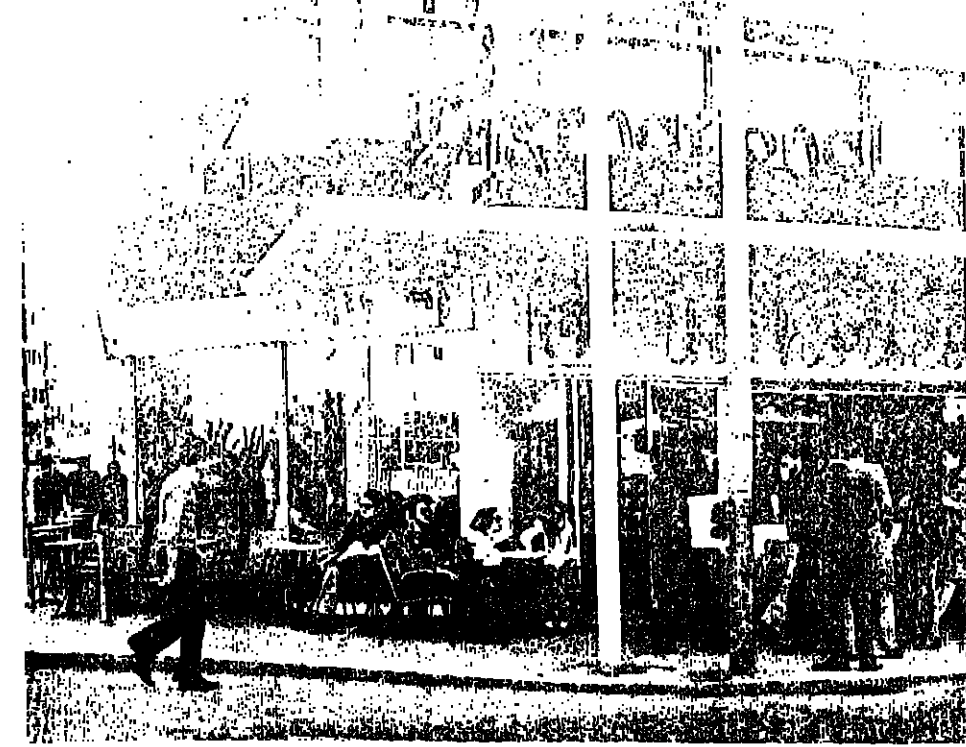
I have seen worse. It was my fifth day in prison. I was lying naked on the floor, with my shoes for a cushion, when one of the jailers came into my cell. This man loved my music very much; each time I made a new record, he would come to my place and ask me for one. When he came into the cell, I thought he had come to torture me. I recoiled, because I felt immediately that this man had just been torturing somebody. A torturer has an animal smell. He knelt down by me and said:

"Mikis, why don't you love us? We too are children of the people. Like you, we are as pure as children." He wanted me to love him! With his profession! But in fact he had come to ask me for forgiveness. I had compassion for him because he was suffering. I tried to understand why he agreed to torture people, because in doing it he was torturing himself, killing the person he was.

After all, for whom does one fight? For whom do I fight if not for people like him?... But why am I telling you all this?



(Roberto Schesan, Israel Sun, Sherry Burla)



Disco-golf-type sidewalk cafes on Beirut thoroughfare.



Beirut's girls in non-traditional dress.

THE scene was Beirut airport, light on resources but heavy on natural and historic scenery, all of them putting forth new bursts of energy to attract paying visitors. The main problem for the four countries is to create a picture of normalcy of tranquility. For Cyprus, the problem is not too difficult. The island, neutral in the Arab-Israeli conflict, has also been free of communal clashes for several years.

For the others, the image of tranquillity is more difficult, since political realities demand that they preserve their posture of hostility, or at least strong indignation, toward each other. Nevertheless, all four nations, usually unofficially and discreetly, actually work together to make travel possible in the no-peace-no-war zone.

It leads to some peculiar moments that one is not likely to experience on the world's well-trodden travel routes. The Jordanian authorities will allow a tourist to go from Amman to Jerusalem and back to Amman. But if he starts his journey in Jerusalem, they will not allow him to go back there from Jordan. Travel between Lebanon and Israel is not possible in either direction.

So a traveller who decides to visit the Holy Land and the Arab countries is in difficulty if he starts his journey from Israel. Instead of travelling east directly to Amman, he must first get to Lebanon. But instead of travelling north directly to Beirut, he must first go west to Cyprus.

The Cypriots are most cooperative in helping to disguise this subterfuge. Airline officials will issue new plane tickets, health certificates, all with the aim of removing traces of former presence in Israel. The Israelis also are cooperative and will refrain from stamping a passport if a

traveller makes a point of it. As the episode at Beirut airport indicated, the Lebanese authorities are not taken in, and they don't bar visitors just because they have been to Israel.

When he arrives in Beirut, the traveller is introduced to a new dimension of the Middle East conflict — inter-Arab tensions. Lying between Lebanon and Jordan is the territory of Syria, and because of Syria's support of the fedayeen relations between it and its two Arab neighbours are tense. This is particularly so with regard to Jordan.

At the time of my journey, overland travel through Syria by foreigners was not recommended. At the same time, the Jordanians were not disposed to allow their national airline, Alia, to overfly Syrian air space.

The result was that the only direct way to get from Western-oriented Lebanon to Western-oriented Jordan was via Soviet-oriented Syria: the Soviet national airline, Aeroflot. (Alia does fly from Amman to Beirut via Cairo.)

Aeroflot's Beirut-Amman service only operated twice a week. Whatever the Soviet Union's motives may be for maintaining the service, it became clear that collecting dollars was among them.

The attraction of the dollar for the Russians first became evident when I turned in my Cyprus Airways ticket for an Aeroflot ticket. Aeroflot demanded an additional \$12, which is about 50 per cent more than the original price. For this I had the experience of riding for 45 minutes over Syria late at night in an aircraft whose interior decor can best be described as early shabby.

The upholstery and bulkhead trim had seen much wear and tear, and had been liberally patched. Coffee was not served. The hostesses, who were pleasant

enough, although their blue seats built into a hillside dominated the area. Unlike the Westernized big cities of Israel, Cyprus, and Lebanon, Amman is Eastern and Arab in character, its streets lined with bazaar-like shops and filled with people in a staggering variety of dress of the desert.

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Travel may be by plane, car, bus, horseback or camel back, and accommodation in the desert can include tents, a "guesthouse" carved out of rock over 2,000 years ago, caves — yes, caves — and modern hotels. There are not enough of these last, but two more are planned for Aqaba, whose "sister" city, Eilat, is a thriving tourist oasis on the Israeli side.

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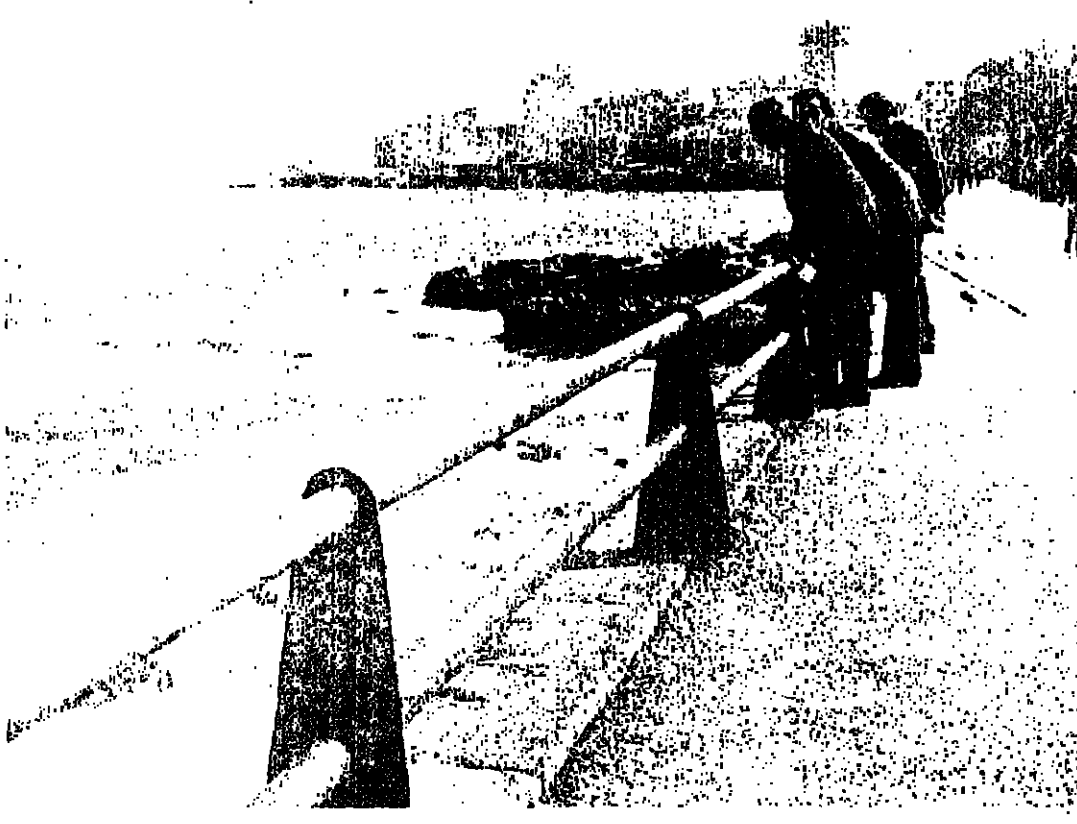
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Middle East travels: an indirect approach



Fishermen cast their lines into the Mediterranean on Beirut waterfront.

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But it's an uphill fight. When Jordan lost the West Bank to Israel, it lost 80 per cent of its hotels. Since that time, and particularly since calm has returned to the country, it has concentrated on tourism in the East Bank. There is much to sell — Petra, the mysterious city of the Nabateans, dating back to about 300 B.C.E., carved from the living rose-coloured rock in barren wilderness; the Roman city of Jerash; Crusader castles; and the natural wonders of Wadi Rum and Mt. Nebo, from which Moses viewed the Promised Land, and Aqaba, the Red Sea playground.

Travel may be by plane, car, bus, horseback or camel back, and accommodation in the desert can include tents, a "guesthouse" carved out of rock over 2,000 years ago, caves — yes, caves — and modern hotels. There are not enough of these last, but two more are planned for Aqaba, whose "sister" city, Eilat, is a thriving tourist oasis on the Israeli side.

In the Jordanian view, the Israelites are the "sister" city, Eilat, is a thriving tourist oasis on the Israeli side.

The city of Amman is spread over several high hills. Its centre is constructed amid the ruins of the Roman Philadelphia, whose first century amphitheatre of 6,000

seats built into a hillside dominated the area. Unlike the Westernized big cities of Israel, Cyprus, and Lebanon, Amman is Eastern and Arab in character, its streets lined with bazaar-like shops and filled with people in a staggering variety of dress of the desert.

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Middle East travels: an indirect approach

(Continued from page 11)

rael occupation of the West Bank, including East Jerusalem, is "temporary," and this is seen as justification for including the area, with its wealth of world-renowned holy sites, as part of its own tourist package. Towards the end of last summer, Jordan's enthusiasm for capitalizing on Holy Land tourism led to an arrangement whereby tours to Amman could be arranged by a travel agent in East Jerusalem.

"It had to be stopped," a hotel official said, "because many Israelis (with foreign passports) were coming over. They would sit in the cafes in Amman and call out 'shalom' and 'me shalom-chah.' It became too dangerous for the government."

The main effort now is to promote visits and pilgrimages to the Holy Land by way of Jordan. The traffic back and forth across the bridge since the Six Day War has created rather open acceptance of the Israeli presence. Jordanians are quick to assure tourists that there is nothing complicated about going to the Jewish side.

"Once you are there you don't have to stay in Jerusalem," one travel man said. "You can even go to Tel Aviv if you want. I can go there any time, but I come from Jerusalem, and it would be too painful to go there now. You don't have to worry about changing money; the Jordanian dinar is legal tender in Israel."

What about Israeli money in Jordan?

"If you bring some back, I'll change it for you. Someone is always going over who can use it."

But it is likely to be some time before tourists begin raving about the journey from Amman to Jerusalem. The cost, for one thing, bears no relation to reality: A government permit, which must be arranged through a travel agent, costs \$8.40; the 70 km. journey to the border, \$14.00 by special car; tips, bus fare over the King Hussein (Allenby) Bridge and porter's fees, \$2.80; cab fare for the 35 km. journey to Jerusalem, \$12; and \$1.00 more to get from East Jerusalem to West Jerusalem. The total of \$38.20 for a 100 km. overland journey compares with the \$54 it costs to travel from Tel Aviv to Cyprus and return, eight times the distance, by jet airliner.

It is a lonely trip to the Jordan River from Amman. The desert begins at the city limits. There is no civilian traffic except for a few local vehicles. Army check points dot the route. Although the Palestinian fedayeen, except for one small isolated group, have been cleared out, the whole area between Amman and the border is closely guarded by troops. The one thrilling moment is when the car begins the steep descent from high country to the Jordan Valley, nearly 400 m. below sea level.

We were dropped near the Jordan, where we mounted a bus. The bridge over the narrow river was crossed, after a check of documents, in about 10 seconds. There was no joy waiting on the other side.

There were several people on the bus, all Arabs and none of them tourists. An Israeli soldier got on board and shepherded the vehicle to a compound where the baggage was unloaded. Arab workers descended on it, slapped free-running glue on everything, attached white tags to the glue, and demanded money. In the "customs hall," a very large envelope made of straw matting on a framework with canvas overhanging the sides, an awesome tableau was being enacted.

Customs inspectors were picking their way through great mounds of clothing and other articles that had been dumped out of the glued-up bags. No item of apparel was too small to be examined, no sock was left unturned. My own belongings, des-

pito vigorous protests, soon suffered the same fate.

The customs officer informed me that my shaving cream, toothpaste, shampoo, soap, and batteries would all be confiscated. Worse, every scrap of paper that had been found — notes, receipts, road maps, calling cards, travel brochures, reading material, government propaganda, photos, match covers — was being piled up in a separate heap. Someone

else was collecting all my film and tapes in a plastic bag.

Although I agreed that toilet articles and batteries could be used to hide heaven knows what, I announced that I would not leave without them, nor would I surrender anything else. After a flurry of conference, I was told I could keep everything after all, except the batteries, which I surrendered. However, all the printed matter was scanned by a very

slow-reading censor in private.

The reason for border censorship is still to be explained, but everything was handed back. The whole inspection procedure consumed three hours.

At the end of them, I was turned loose in a field containing four taxis, three of which could be shared for a fare of \$1.70 (IL7) but which were "not going your way," and one "special," which cost \$12 (IL50) and was

going my way.

The driver, a West Bank Arab, was in a cheery mood and helpful in pointing out Jericho before we ascended into the hills of Judea, noting the marker at sea level, naming each passing town and announcing the hilltop spires of Jerusalem as they came into sight. He informed me that although the city was united, he was licensed only to take me to Arab East Jerusalem. I could hire his cousin in Jerusalem to take me to the Jewish side.

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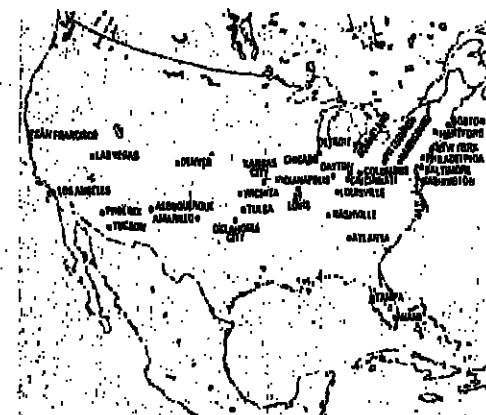
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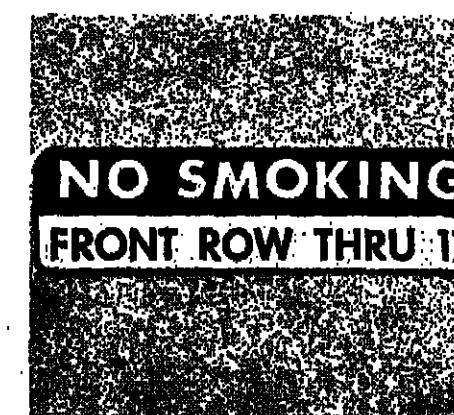
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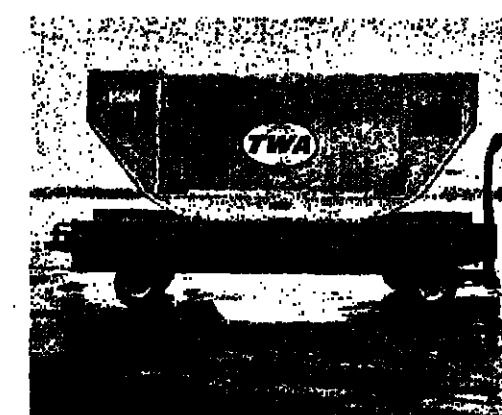
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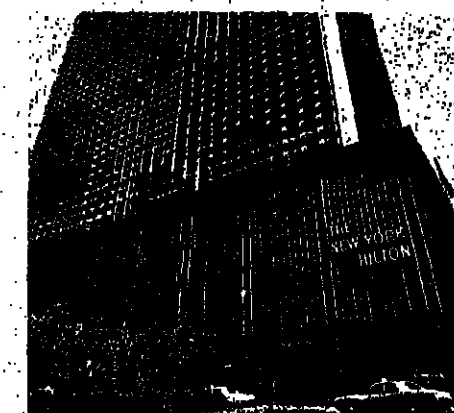
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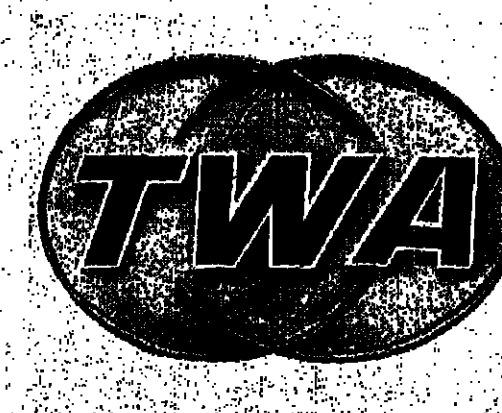
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Nordan: Demographic proposal isn't discussed



Jabotinsky: 'Naive faith' in British willingness.



Lord Balfour, flanked by Dr. Chaim Weizmann and Nahum Sokolow, during visit to Shefaya, near Zichron Ya'acov, in 1925. Balfour was in Palestine for the dedication of the Hebrew University.

ZIONISM 'DEMYTHIFIED'

A lively description of the interplay of forces that led to the establishment of Israel.

IN an article in the November, 1972 "Encounter" ("The Torso of Greatness"), R.H.S. Crossman, commissioned to write a definitive biography of Weizmann, confesses that, on examining the documents, he discovered a more human, more complex, more humanly fallible and more fascinating man than the mythical leader portrayed by official literature (including, presumably, Weizmann's autobiography, "Trial and Error").

Lucid presentation

I have never made a systematic study of the history of the Zionist movement, but have merely lived long enough as a Zionist in Russia, Canada and the U.S. and am endowed with a fairly good memory, and I find many of the alleged discoveries in the book under review are just old hat. I do find, however, that Eilam has presented the facts — many of which have been largely forgotten — very lucidly and that he has brought some problems into sharp focus. This applies to the bulk of the book which deals with the history of the movement since the Balfour Declaration and traces the policies advocated and practised by Weizmann, Jabotinsky and Ben-Gurion. Eilam is hardly fair to Nordan and Brandels, whom he dismisses far too lightly.

He points out, rightly, that Jabotinsky was the one who, until quite late in the Mandatory period, had a somewhat naive faith in the sincere readiness of the British to help the Jews establish a sovereign state in Eretz Yisrael, while Weizmann, despite his close ties with Britain and despite his emotional ties to the British, was more sceptical and simply sought to gain time for constructive effort so as to create facts. Eventually, it was the followers of Jabotinsky who initiated the armed struggle against the British while Weizmann advocated what many Eretz Yisrael Jews at the time felt was appeasement. Mr. Ben-Gurion and his followers in the

Labour movement worked with Weizmann very closely until shortly before the breakdown of British rule.

Involved, as Eilam points out, were two different philosophies of Zionism. One saw in territorial concentration of the Jews a way to save the Jews from persecution and impending disaster. Such Zionists — Plasker, Herzl, Jabotinsky — saw in Eretz Yisrael merely the most suitable and most feasible place for the realization of their plan. A different country would do, if that were possible.

Another Zionism is one whose advocates saw in it so elevated an ideal that the Jews were no more than the instrument for its consummation. The quality of Jewish life in Eretz Yisrael was, to these people, more important than the rescue of Jews in Europe. Zionist endeavour, Eilam maintains, was, during the period between the two world wars, divorced from the fate of the Jews in the Diaspora.

I may be oversimplifying Eilam's views, which, in turn constitute an oversimplification of the real history. But it helps our understanding to draw the lines sharply. The book points out that after World War II and the Holocaust, the two aims merged — under the leadership of Mr. Ben-Gurion.

The true fact, in my opinion, is that, while tension has always existed between the two Zionist philosophies, they usually co-exist in the same individuals in various proportions at different times. But the tension is still here and does affect, among other things, Zionist attitudes to American ally. Twenty years ago it affected the attitude to Moroccan ally. A discussion of that aspect would take us too far afield. Let us stick to the book.

Nordan plan

Certainly, if any Zionist figure in 1922 stressed the need for rescuing Jews and forestalling a change of heart on the part of the British, it was Max Nordan, who demanded the immediate transfer of some 600,000 European Jews to Eretz Yisrael in order to settle once and for all the demographic problem.

Eilam's failure to discuss Nordan's proposal in more than one sentence in the book is all the more surprising in that, underlying his discussion, is the theme that the demographic situation was bound to create problems with both the Arab population and the British

authorities. One gets the impression from reading the book that Weizmann, in league with Eretz Yisrael Labour, managed to postpone the inevitable clash with the Arabs until such a time as the Jews were ready for it and that by that time the British could no longer stop the further growth of the Jewish Homeland. The practical Zionists did so without necessarily planning it and without foreseeing every coming move in detail. They were not sure they wanted a sovereign state (Nordan did not demand it at first) — he would have been satisfied with Dominion status and advocated close alliance with British imperialism. But there was one thing they wanted clearly: unlimited Jewish immigration and settlement. Full Jewish sovereignty, a bi-national state, an autonomous Dominion — any form would do.

Circumstances forced upon the Zionists a choice between full sovereignty, even in part of Eretz Yisrael, and the doom of Zionism. Americans will be surprised to learn that Louis Brandels, considered one of the pillars of democracy in his native land, is recorded in this "different" Zionist history as a

leader of an "aristocratic" group. The term is not defined or explained. It is taken wholly from the campaign slogans of 1921, when the Weizmann faction and the Brandels faction fought for the control of the Zionist Organization of America. Eilam repeats the slur without troubling to examine Brandels' programme in the light of subsequent developments. There is nothing in the book to intimate that "aristocrat" was an endorsement of the Zionist movement, but to the end of his life. Or that some of his strictures on the Zionist policies of his day — as voiced by his right-hand man, Felix Frankfurter (another "aristocrat"), sound like the political platform of Raft five years ago or of the State List today.

Forgotten facts

Eilam makes the dogmatic assertion that religious Jews never were interested in planning the Return, that their "Love of Zion" was no more related to ally than the proletarian sentiments of the UJA in America today. He forgets the historical fact of the settlement of Spanish Jews in Safad

soon after the expulsion from Spain in 1492, which came near developing into something resembling the 20th-century homeland, and the circumstances which led to the decline of the project (largely, lack of military defence). He fails to see the effect of the disastrous Sabbatical Zvi movement on the minds of the Orthodox Jews — the dread of another such disaster, which led to opposition to Herzl's Zionism.

Apart from the omissions, hasty judgments and misjudgments mentioned above, the bulk of the book presents an excellent, lucid record of the development of the Zionist endeavour before the State and proves the author's thesis stated in his opening remarks that Zionism, far from being the dull myth it is seen as by most sabras (or, in a different way by most American donors), is one of the most fascinating chapters in human history. He very ably and lucidly traces the interplay of the various political, ideological and demographic forces to the establishment of Israel. M.Z. Frank is a veteran Zionist author and publicist living in Tel Aviv.

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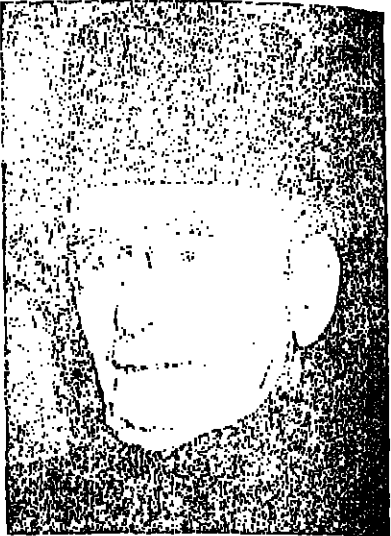
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** Registration for this department will close on May 1, 1973.

Particulars on the various areas of specialization and requirements in each subject, as well as on registration procedure and general regulations may be obtained through The Graduate School, Bar-Ilan University, Ramat Gan.

Students may fulfil part of the requirements in Jewish Studies, foreign languages and classical languages (wherever required) during the forthcoming summer term.



Brandels: 'Aristocratic' label unexplained

MAVO LEHISTORIA TZIONIT ARKIBET (Introduction to A Brief History of Zionism) by Tzvi Eilam, Tel Aviv, Leumi, 1972, 190 pp. \$12.40

Reviewed by M.Z. Frank

WHEN Charles de Gaulle died in 1970 he had completed his memoir only as far as 1962. This recent book by his faithful Foreign Minister, Maurice Couve de Murville, on Gaullist foreign policy up to 1969, though lacking the eloquence of the General's writings, is a partial substitute for what de Gaulle himself did not have the time to complete.

There is no doubt that Couve de Murville identified himself completely with his master's ideas and projects and his exposé is a faithful account and justification of the policy pursued by France from 1958 to 1969.

According to Couve de Murville there are three essential conditions for foreign-policy making: Will, Freedom and Persistence. By will he means that the policy should be deliberate and, as is implied by the constant use throughout the book of the adverb "audacious," bold. By freedom he means independence from the policies of other powers (i.e. the U.S.), and by persistence, the ability to see through policy which has been initiated.

After giving the background to de Gaulle's foreign policy, Couve de Murville significantly starts off with three chapters devoted to Franco-American relations. France's main dilemma in her relations with the U.S. has been the fact that, on the one hand, she regards the Americans as allies who helped save France militarily and economically in the past and whose presence is still needed, while on the other she wishes to be independent, particularly since she believes American and French interests to clash over many issues and feels that the Americans have tried to dominate the Western European states as a result. This aspect of the French attitude to the U.S. is not specifically Gaullist and existed throughout the Fourth Republic as well. What Couve de Murville does not clarify is to what extent Gaullist policy vis-a-vis the U.S. and the Atlantic Alliance would have differed from its actual course had the Americans shown greater willingness to accept France as an equal or at least as equal to Great Britain.

Traditional ally

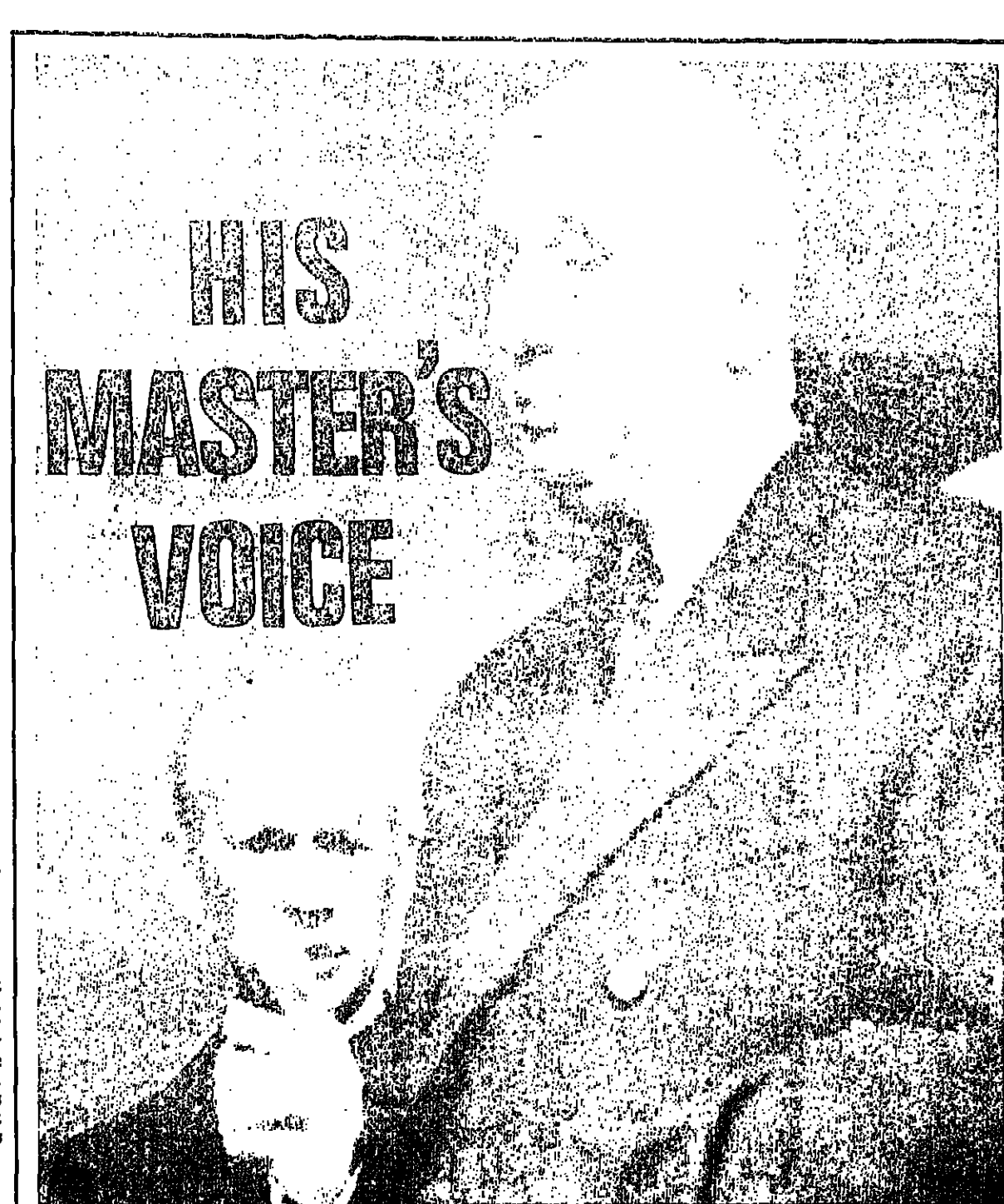
The Soviet Union, irrespective of its regime, is regarded by the Gaullists as a traditional ally with many common interests and attitudes. Nevertheless, until 1963 the Gaullist policy favoured a harsh and uncompromising attitude towards the Russians for it was felt that the Soviet Union must be made to realize that by threats and bullying she would get nowhere with the Western powers.

There are many factors which brought about a change in the French policy in 1963. Of these, de Gaulle's conviction that the construction of the Berlin Wall and the withdrawal of Soviet rockets from Cuba rather than risk a nuclear war are of great importance. These events not only convinced de Gaulle to give up his rigid policy towards the Soviet Union but also gave rise to hopes that France might unilaterally achieve political as well as economic and technological payoffs from an independent approach. Unfortunately, for French foreign policy, the Soviet Union had no use for de Gaulle's concept of Europe from the Atlantic to the Urals though the French withdrawal from NATO was certainly welcomed.

Couve de Murville admits that there were many points of disagreement between de Gaulle and the Soviet leaders. He fails, however, to concede that the main problem in achieving significant political results was not the disagreements but the relative insignificance of France in Soviet calculations in comparison with the U.S., which under Kennedy, Johnson and Nixon seemed increasingly interested and willing to reach an accommodation.

When de Gaulle returned to power France had already embarked on a policy of rapprochement with Germany, and the personal friendship between de Gaulle and West German Chancellor Konrad Adenauer pushed Franco-German cordiality to new heights. Basically the French interest was clear — to tie Germany to France with as many common interests as possible.

The Common Market was already in existence when de Gaulle returned to power. Many commentators have remarked that had he come to power a year earlier the Treaties of Rome would never have been ratified in France. Gaullist policy sought to make the Common Market a French project.



Couve de Murville, in background, with Gen. de Gaulle.

As Foreign Minister and briefly as Prime Minister, Maurice Couve de Murville always was the faithful servant of his leader, Gen. Charles de Gaulle. In his memoir (Une Politique Etrangere, 1958-1969, in French. Paris: Plon. 500 pp.),

Couve has kept on toeing the General's line, and has let none of his own personality or opinions filter through, writes Dr. SUSAN HATTIS ROLEF, a lecturer in international relations at the Hebrew University of Jerusalem.

to make sure that the Common Market would not develop into a supra-national organization and that French interests would be observed even if it meant threatening to walk out on it.

Couve de Murville dispels the argument that France was hoping to play the role of a Prussia or a Piedmont in Western Europe. The experience of national integration in Germany and Italy was seen as irrelevant in the case of Europe. Gaullist policy aimed at the association of independent states co-operating with each other but stopping short of integration. The idea between the Six Common Market countries was raised in the early 1960s in the so called "Fouchet plan" but was defeated by the Dutch and Belgians, who did not wish to proceed before Britain joined the Common Market.

The problem of British entry into the Common Market as it evolved in the early 1960s is presented by Couve de Murville basically as a question of whether Europe without Britain could reassert itself as significantly not asked.

The last chapter deals with the French role in the world, particularly with regard to the newly emerging states. Couve de Murville is proud of the French record in the field of aiding the new states, particularly those which had previously been under French rule. He

He does, however, express his own distaste for having had to break up the talks in Brussels after the famous press conference of January 14, 1963 — a task which he contends was neither easy nor pleasant.

Concerning Franco-British relations, Couve de Murville writes extensively of the 1969 "Soames Affair" and once again the official French position is repeated — that Britain deliberately leaked an inaccurate account of the discussion between the French President and the British Ambassador to Paris on the future of Europe.

Common Market

The Gaullist lack of enthusiasm for enlarging the Common Market is expressed at the end of the chapter dealing with "Europe — the problem of Great Britain." Can an enlarged Common Market act as a determinant factor in the life and fate of the whole Continent, Couve de Murville asks. The more relevant question whether Europe without Britain could reassert itself as significantly not asked.

The last chapter deals with the French role in the world, particularly with regard to the newly emerging states. Couve de Murville is proud of the French record in the field of aiding the new states, particularly those which had previously been under French rule. He

also proudly enumerates the occasions when France followed an independent policy. One episode which drew extremely unfavourable reactions and on which he feels called upon to comment was de Gaulle's cry of "Vive Quebec Libre." Couve de Murville maintains that it was done innocently — that de Gaulle was unaware of its being the motto of the Separatists — an unlikely explanation but quite in keeping with the effort to justify or explain away all aspects of French foreign policy.

Middle East

The justification for the Gaullist Middle Eastern policy is that France had to retract from the one sided pro-Israel policy of the Fourth Republic, which neglected the traditional friendship between France and the Arabs. Couve de Murville justifies Israel's desire to be recognized by her neighbours, to have safe, internationally accepted frontiers (he is even willing to make local adjustments over the pre-June 1967 boundaries) and for freedom of navigation through the straits of Tiran and the Suez Canal. However, he does not mention that the Arab States never openly declared themselves in favour of these principles, and concentrates on attacking Israel's apparent unwillingness to agree to peace without wide-scale annexations. The French policy since June, 1967, according to Couve de Murville, has been to stand for the principle of justice which unfortunately she does not have the power to implement. Other French interests in the Arab world are naturally not mentioned.

Couve de Murville believes that the foreign policy of which he was in charge for 11 years (he proudly remarks at the start that never since the Ancient Romans had any one person been in charge of French foreign policy for so long) was successful in so far as it fulfilled all three necessary prerequisites which he enumerated at the beginning: Will, Liberty and Persistence. Nevertheless, like all other Gaullist accounts, his book evades the fact that although many of the aims of de Gaulle's policy can be fully appreciated and some of the achievements envied by other lesser powers, the means used were very often unnecessarily harsh and insulting to states which were, and still are, friends and allies of France.

Not an autobiography

UNE POLITIQUE ETRANGERE is a book about French foreign policy from 1958 to 1969 and not an autobiography by its Foreign Minister who remains throughout a faceless figure. There is nothing in the book to indicate whether Couve de Murville ever disagreed with his master nor any signs of his own personal likes and dislikes. The book is a useful official exposé of the Fifth Republic's foreign policy under de Gaulle, though it reveals nothing that was unknown, or about the personality of the General's faithful servant who appears on a photograph on the front jacket as in real life, stiff, unsmiling, official and distant.

LITERARY BRIEFS

A RUSSIAN translation of the story of Purim, based on the text of the Book of Esther, the Targum Sheni and the Midrashim, has been issued by the Habad centres in New York and Israel. Originally written in English by Rabbi Nissan Mindel, of New York, the booklet has already appeared in French, Spanish and Italian translations.

A COLLECTION of Yiddish poems by President Zalman Shazar, just published in Israel with an introduction by Rabbi Arthur Hertzberg, President of the American Jewish Congress and the Yiddish P.E.N. Club in the U.S., has been distributed free to all colleges and universities in North America where Yiddish language and literature is taught. It is estimated that in New York City alone there are 760,000 speakers of Yiddish, an third of them American-born.

WHAT makes children in their early teens laugh? Adults, particularly if fat, bald (hair in the case of women), absent-minded, or at all prone to slipping on banana-peels; also the bodily functions; also sex. TA'ALUMAT MICHAEL HANAHAVA SHENISILAN EL HAMOREH HADAGOL SHIMLIKIYAHU שְׁנִיסִילָאן אֶל הָמוֹרֵה הָדָגוֹל שִׁמְלִיקִיָּהוּ (The Mystery of the Love-Letter Sent to the Distinguished Teacher Shimlikiyahu, Ramat-Gan, Massada, drawings by Erella, 198 pp.) is the third book about a bunch of 10-year-olds at an agricultural boarding-school in which Putahu has served up these ingredients (the sex very mild), and I suppose it will again succeed in amusing his readers uproariously. Mistaken identities, misunderstood intentions, and pranks missing their targets make up most of the somewhat padded plot.

Having grown out of my teens, I find Putahu really funny in these books only with the six- and seven-year-olds, who belong to the plot mainly for purposes of thickening it. I wish Putahu would drop Shimlikiyahu and his juvenile students and go back to the Palmah crowd about which he wrote his first and best book, "Havura Shekzot."

In the shekhunot
TWO novels set in shekhunot (neighbourhood quarters) are suitable for slightly younger readers — about 8-11. NIGMAR LI HASUS נִיגְמָר לִי חָסוּס by Amos Bar (Out of House, Ramat Gan, Massada, drawings by Yael Braverman, 138 pp.) tells the not too exciting adventures of three boys, their various doings held loosely together by their war against a building-contractor who intends to build an apartment house on "their" empty lot. It has some bright patches, like the observation about the contractor who limps, which is both good and bad:

"Good — because he'll never catch up with us in case we have to run for it, bad — because there's a limit to the pranks you can play on a man with a limp."

The story is marred by irrelevances and by over-writing of the kind many children's writers are guilty of — what I mean by over-writing here is, roughly, a "leisurely" style adopted by one who cannot handle it. "However, let me not weary you with hints but..."

The best parts of the story are not those concerned with contract-baiting, but with the boys' scientific experiments, such as the melting of lead soldiers to see how they'll melt, or the boiling of lots of water to see if that won't make it rain.

The illustrator can't draw hands, or legs, or anything else either.

★ ★ ★
MUCH the better of the two are the semi-autobiographical adventures of a son of the early Petah Tikvah settlers, Amos Levi: BEIKVOT HASUSA HALEVANA בֵּיקְוֹת חָסוּסָה הַלֵּוִיָּנָה (White Mare, Massada, 127 pp., drawings by Ilana Machlis). It starts beautifully with the young generation, as weary as some of the Jerusalem Post correspondents of hearing about the "hard old days," deciding to go and do some swamp-drying of their own. Mercifully, there is still a bit of swamp left at the edge of the shekhuna — but then there are also jackals left, which isn't so good.

The book is altogether full of plans which are enthusiastically adopted, happily dreamt of and emboldened upon, but only rarely even started upon, much less finished. Such is the fate of the weed-



What makes teenagers laugh

cal backgrounds, or daily lives. Supplying Noah's Ark with a log-book is not the least of these, but though done before one wonders if anyone ever went about it as scientifically as Yehoshua Smol in VAYEHI MABUL AL HA'ARETZ נִיגְמָר לִי חָסוּסָה (The Flood Was upon the Earth, Massada, drawings by H. Hechtkopf, 143 pp.). With the help of historical, archaeological and mythological material, the author has reconstructed Shem's diary of life in the first-ever Zoo, floating or otherwise, once again padded out unnecessarily with the far less interesting and much too detailed daily lives of the archaeologists who "found" it.

On the whole, life in the Ark emerges as rather miserable, due not only to cramped quarters and the lack of trained staff — many of them each other's in-laws, which rarely benefitted relationships — but also to various trouble-shooters. Most of the latter are illegitimate hangers-on and hitch-hikers on the Ark's roof, smuggled in by Hum's heathen wife.

The author, a veteran writer and educator, has exploited the grim rather than the comic possibilities of his story, and has leaned just a bit too heavily on his sources at the expense of his own imagination, so that this is more a book for serious, archaeology-minded youngsters of about 10 than readers out for a good yarn.

A tear-jerker

MARVELOUS material is even less well exploited by Devorah Omer in ME'EVER LAKEVISH OH HAVUMAT ALUMIM מֵעֵבֶר לַאֲדָמָה אֶל הַבְּנֵי הָאֲלֻמִּים (Across the Road to the House of the "Alumim" Gang, Tel Aviv Sreberk, drawings by Hadas Bar-Yosef, 240 pp., not vowel-pointed). It is based on the real-life story of Halm Bar-Nahum, who established a youth-village on the lines of the famous Ben-Shemen — and across the road from it — but with the difference that his kids didn't have anyone to pay for them. His idea was that these children — orphans, children from poor or broken homes, social-welfare cases — would keep themselves by work, supplemented by help from Ben-Shemen in the form of leftovers from their table and the use of their facilities.

With her tendency to black-and-white crudities, the author is not up to the subtleties of the Ben-Shemen-Alumim relationship. She has also done less than justice to Bar-Nahum himself: Instead of an original, compassionate flesh-and-blood character, he turns in her hands to a wooden and somewhat repulsive saint. In this natural tear-jerker she also goes to town on the children's backgrounds, hard-luck stories and all. Still, there is enough left over of the daily lives of the children participating in this courageous experiment to make this readable, if mainly for girls around 10 who enjoy an occasional lump in their throat.

Poetic stories

A COLLECTION of poetic stories, part legend part fable, mostly with Biblical characters for heroes, is HA'EVEN HANALAKA BATANAT'AT הָאֵבֶן הַנִּלְאָקָה בַּתֶּנֶּתֶן אֶת־נִרְיָה (The Blank Stone in the Ring, Tel-Aviv, Dvir, illustrated by Helen Grinberg, 44 pp.). Though in picture-book format — if you can call them pictures — the stories are fairly difficult both in style and in content.

There is, for instance, the story of one of King David's little daughters, a forerunner of Women's Lib, who wished to escape the dark future of baby-care and harem-gossip she saw in store for her — a story that is really about fate and man's rebellion against it, which is no use, at least most of the time, for most men, though if you're a very very determined little princess...

The difficult point of another story is what a goosamer imponderable truth is. Few children under 10 will get it, and not many will even grasp the idea of the story about God at his Oven baking some tentative trial-creatures to see which would do best to people his world with — need one add that, when God wasn't looking, the mischievous birds sent them all down the Big Slide to earth, which accounts for all those old and half-baked friends and relations you have. But of course the best stories can be enjoyed without being quite understood, and these are such stories.

Pooh-songs

FOR the information of English readers who are Pooh-fans, there is something new for you in the bookshops: a pocket-sized hard-cover collection of THE HUMS OF POOH (London, Methuen, drawings by Shepard, 61 pp., 80 p.). The booklet includes an introduction by Pooh's creator, A.A. Milne, originally written for a collection of the Hums set to music, as well as an explanatory background note for each individual Hum. Just to give you a taste of them, here is Milne's note for Sing Ho for the Life of a Bear:

"This is a song sung by Pooh when he feels ho-ho. Some people, when they feel like this, either look about for somebody to push over, or else they break something accidentally, but Pooh works it off by singing a small ho-song."

Spring anti-song for innocent with bow and arrow

By Devorah Kaleikim

You can attack it from different angles but Time can't be played away.

Mokady smears lights and hides Shades to sum up the kilometres of days.

Are the sidewalks that someone Laid out square like graphs rigid? Perhaps hands wove them for nets Lipped to enmesh? pursed? Heping?

Run! Clocks run in circles.

Feel the string tauten, the arrowhead strain, Look —

Behind the next acacia Or above the farther oak Aim

You'll soon know that neither Threat of night nor Concrete nor

Green call of prey — but Self that looks ahead

Has betrayed you into The labyrinth (point, letter, line) of acute definitions.

In this dungeon of signs

Be with us

Cacciatori perfetto

Perditi tu

Nos tutti perditi —

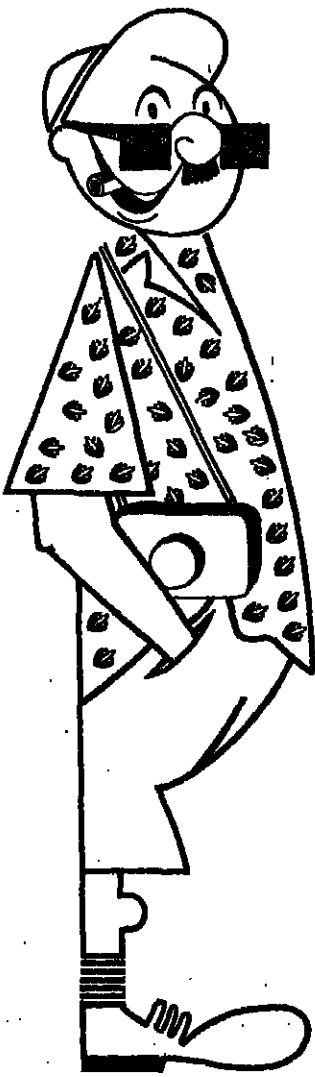
(Perfect hunter

With you ruined

We are all ruined —————)

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Israel's pride is in her guide



(Mike Goldbers)

The great seagull debate

Readers comment on Helga Dudman's recent review of 'Jonathan Livingston Seagull,' and the reviewer replies.

To the Jerusalem Post Literary Editor
Sir, — Helga Dudman's review of "Jonathan Livingston Seagull" (your issue of February 23) was a I would have rated this review as a failure.
Expressions of righteous indignation are no substitute for a serious review of a book which was a runaway best-seller in the most powerful country in the world, and which merited a cover-story in the world's leading news magazine.

So Miss Dudman didn't like it. Why, though, the irrelevant comments on the author's family life and the timing of the book's importation to Israel, or the padding with pictures of seagulls? (The text of Miss Dudman's review filled only 20 per cent of the column inches on the page. The rest consisted of some of the pictures with captions chosen from the book.)

"Some will undoubtedly enjoy it." I did and on several levels, one of which was the humour of the flight technology. Perhaps Miss Dudman's education did not include large amounts of technology-oriented subjects. Otherwise, she would not have missed her own point in comparing the book to "How to Get the Most out of Your New Three-Speed Bike."

She missed the point again by overloading the phrase "calculated to appeal to failed candidates for an astronaut's course."

The review satisfied my curiosity about one thing. Now I know that The Jerusalem Post allows wild swings at targets other than Orthodox Jews.

JOSEPH A. REIF, Ph.D. Senior Lecturer, English Department, Bar-Ilan University

To the Jerusalem Post Literary Editor
Sir, — I don't see why anyone in the world or in Israel would be interested in whether Helga Dudman was "choking" or repelled by the "disgusting" Jonathan Livingston Seagull (your issue of February 23). She throws around "old world" terms like "Wasp" and "allent majority" and probably credits herself with "hip" speech. It is to the bright side of America that I would look if a public that frequents violent films chooses a literary form as simple and fresh and pure as a psalm.

The critic, feeling some personal power in her critical attack, fails to display sensitivity or objectivity — as important in providing a review that an audience can TRUST. How can the merit of an art form as "Jonathan Livingston Seagull" be based on whether the gulls have Jewish-sounding names? That is absurd! The critic fails to see the simple elegance and truth revealed in the short, precise, undecorated words.

The message certainly could give a "lift" to anyone having a bad day — or even to a nation in distress. It is possible to OVERCOME the bounds of your being and do and be

what you are free enough to try — think of — believe in.

In a Freshman composition class, I would have rated this review as a failure.

JOSEB LACHB
Jerusalem.

To the Jerusalem Post Literary Editor
Sir, — I don't know how old Helga Dudman is but obviously she is beyond the years of being capable of looking at the world with the innocence and wonder of a child. One does not have to be a Polyanna in order to recapture the freshness and spontaneity of children and I feel this is just what Richard Bach is able to do in his delightful gem "Jonathan Livingston Seagull." Does Helga Dudman also look at the childlike work of Chagall with a practical and jaundiced eye? I'm 60 years old but still look at a tree, a sunset, and even a seagull with childlike wonder. I think these seemingly non-vital things are what "living" is all about.

HELEN FRIEDMAN
Netanya.

To the Jerusalem Post Literary Editor
Sir, — Too few people appreciate the supposedly "simple" things in life — a seagull, a sunset, or even the rain. If we allow ourselves to show our awe-filled wonder at these things, I feel that we will appreciate better our everyday lives

which are so often devoid of simple pleasures. Richard Bach in his "simple-minded" book has given us an opportunity to return to the wonderful, pure child-like view of the nature around us which we sadly have lost as adults.

I would suggest that your reviewer read Thomas Merton's simple, yet profound, essay on "Rain and the Rhinoceros," which shows an ability to synthesize a mature outlook with a concession to purely emotional reactions to nature.

THOMAS FRIEDMAN
Netanya.

To the Jerusalem Post Literary Editor
Sir, — So both Helga Dudman and Alex Berlyne and most members of my family thought Jonathan Livingston Seagull a bad book. I, too, read it with mixed feelings. Last week, while trying very hard to change and improve my old-fashioned style of riding on the Hermon, while speeding down the snowy slopes, I suddenly felt like Jonathan. It was an intense feeling, which revealed to me that there must be something about this book, something very human, something to be remembered. And I don't remember anything about the last photo I read.

By the way, the superb photographs of gulls through the book are larger than life size.

WERNER BRAUN
Jerusalem.

A gull born every minute

Helga Dudman replies:
ALTHOUGH red-hot passions, pro and con, have been aroused by Jonathan Livingston Seagull, this is not the place to debate the issues raised above, no matter how great the temptation.

But some simple questions are unavoidable. What sort of teacher can hold the view that appearance on the cover of "Time" magazine is a decisive element in literary judgement and automatically makes a book immune to criticism? What kind of professor (and not of aerodynamics, which might in this case be an extenuating circumstance, but one who teaches — of all things English literature) can believe that the level of a country's reading tastes is somehow a function of that country's size or power? If Professor Reif really reads "Time" magazine, how can he have missed the fact that its editors are enthralled by the private lives of famous people, at the expense of far more serious elements — but for good business reasons?

What sort of grade-giver in Freshman composition can be capable of requiring a book-reviewer to display not only "sensitivity" but also "objectivity"? What is an "objective book review" these days — one evolved through group therapy?

I do not understand the logic of Mrs. Lach's third sentence, and I am not sure of her conclusion. It is not clear whether she is actually busy grading compositions at this very moment or simply

employing a literary conceit. I hope it is the latter. Everybody is entitled to his own views on the mystique of technology, and as to what provides "a lift" on a bad day — or even to a nation in stress, and as to what is "fresh and pure as a psalm." But it is more than depressing to think that university students here are being "rubbied" on the basis of their conformity to a particular set of views held by an academic teacher.

Let me here quote from a magnificent parody of "JLS" which appeared in "The New Yorker" under the title "Marvin Stanley Pigeon," by Thomas Meehan:

"But," asked a promising student named Herman W. Pigeon, "can just any young pigeon learn to write stuff that brings tears to the eyes of non-readers everywhere?"

"I don't know," said Marvin gently, "but there is one thing I am sure of. There's a market for it. In other words, Herman, there may not be many pigeons who can write books, but there are always plenty of pigeons around who will buy them."

And, as the Great Pigeon himself had said earlier, "A talent like yours, it shouldn't go to waste up here. I mean, Marvin, even if you don't get published yourself, the least you can do is teach."

* Students! To whom can this possibly refer? If you don't know the answer, just do and be what you are free enough to try — think of — believe in.

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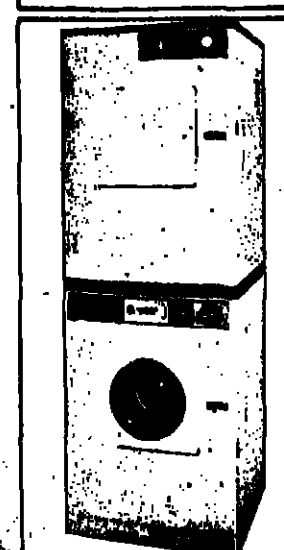
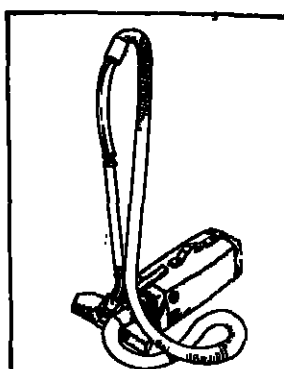
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PAGES



Old age overtakes the Post, the urge comes on him to take stock of his life. I loved, learned, travelled — says the Post in his heart — made good money and threw it after bad, saw ancient towns and fresh graves, wallowed in the morass of futility and struggled to attain peaks of wisdom: I partook of the wondrous adventure called Life.

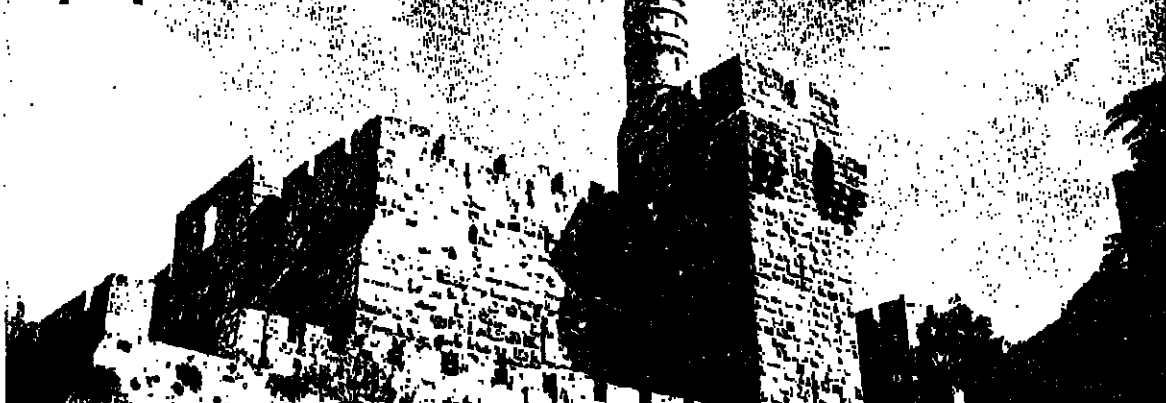
Thus the average Post. If they should one day ask this writer how he spent his life, his answer will be brief: "I dialled Jerusalem." Meaning that that is what we spend the best part of our life on: We dial 02 and it's busy. Five hours of every morning are taken up with this activity, amounting to a loss of 227 work-days per annum (barring leap years). All our life passes as we stand, receiver in hand, yearning for Jerusalem.

"Are you free tomorrow?" "No, I've a call to Jerusalem to make."

This applies only to the daylight hours, of course. When the clock strikes midnight the line slackens and may even be free by the third attempt. Between 3 a.m. and 5 a.m. there's a real chance of getting the Capital. The only hitch is that Jerusalemites prefer being rung up by day. And by day 02 is busy.

Sometimes it's enough for a person to merely think of Jerusalem, and when he picks up the receiver the line

Jerusalem doesn't answer. by Ephraim Kishon



already is busy, instinctively as it were. Which is why it's desirable to think of Rehovot or Petah-Tikva before dialling — though those also are busy as a rule.

Sometimes one manages to sneak past the 0, and only after adding the 2 does the famed Jerusalem pip-pip come on. Once in a while a miracle may happen and the 2 too may get by, which so confuses a person that he can hardly get on with it. If it isn't busy, there must be a mistake somewhere, wrong number or something.

One evening this week we were pottering in the garden when our youngest came rushing out to us: "Quick!" the dear child yelled excitedly, "mummy's got Jerusalem!"

It was a real treat. The little woman had dialled 02 and all of a sudden it had caught. It is not ours to reason why it had caught, but it had.

The little one went on and with beating heart dialled the number of her aunt and got the Ministry of Social Welfare on the spot. Our joy knew no bounds. We gave the anonymous Welfare operator a full list of our Jerusalem acquaintances and begged her to please ring them up and ask them to call us back in Tel Aviv, because it's easier to call from the Capital than 2. The uncatchability works only one way.

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"Quick!" the dear child yelled

Our Minister of Communications is aware of the problem. For a long time people used to call him up and tell him on the phone just what they thought of him and his communications to Jerusalem, till the Minister upped and moved to Jerusalem himself. Now he's got peace. Mr. Peres admits the situation isn't perfect: some 40 telephone cables run between Tel Aviv and Jerusalem via Har-Tuv, where about a million are needed. However, a new exchange is being constructed on Mount Scopus and will be ready in no time. The Min. of Com. recommends autosuggestion to tide us over the pipping interval. Let every person autosuggest ten times a morning: Telephone communications are improving day by day in every way. Telephone communications are...

As a temporary solution for the present generation, we would like to use this column to place a personal ad:

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Tel Aviv resident requires amateur masochist for purposes of wholesale 02 dialling from his house between the hours of 8-12 Grade Seven with Bonus Full-Time Employment

Translated by Miriam Arad (By arrangement with "Ma'ariv")

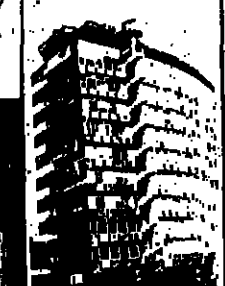
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مركز من الأخبار

The crew gets into the Purim act



Text: Mary Hadar

Photos: Yossi Hadar

MANY viewers are already of the opinion that the staffers of Israel Television are clowns — and last week they had the chance to prove it. At the filming of the Purim show to be aired this coming Monday, the crew got into the act with a vengeance — and, it may be said, with considerably more success than they usually achieve.

The production called for a good deal of impromptu singing and dialogue, and a general air of hilarity. Whether or not the latter is indigenous to Israel Television Studios, it was certainly present last week. The floor manager signalled the actors wearing a dunce's cap, and cameramen wheeled their giant machines across the floor decked out in magicians' capes, red rubber noses and jewelled crowns. The crew also provided the chorus, and occasionally filled in with off-screen dialogue.

The story line of the show, written by Uriel Ofek, is based rather loosely on King Ahasuerus, who, being bored, calls on his jester to entertain him. The jester accordingly trots out a vast array of entertainment — including Hava Alberstein as the woman who lives in the watermelon, Oded Teomi as the scatter-brain of Kfar Azar and Talla Shapiro as the clown, pitting her vocal talents against those of Ezra Dagan as the jester. Baruch David is the unhappy king in Esther Sofer's production.

Perhaps the management will carry the idea a step further, putting some of their dreary commentators behind the cameras instead of in front of them. A reversal of roles may be just what Television House needs.

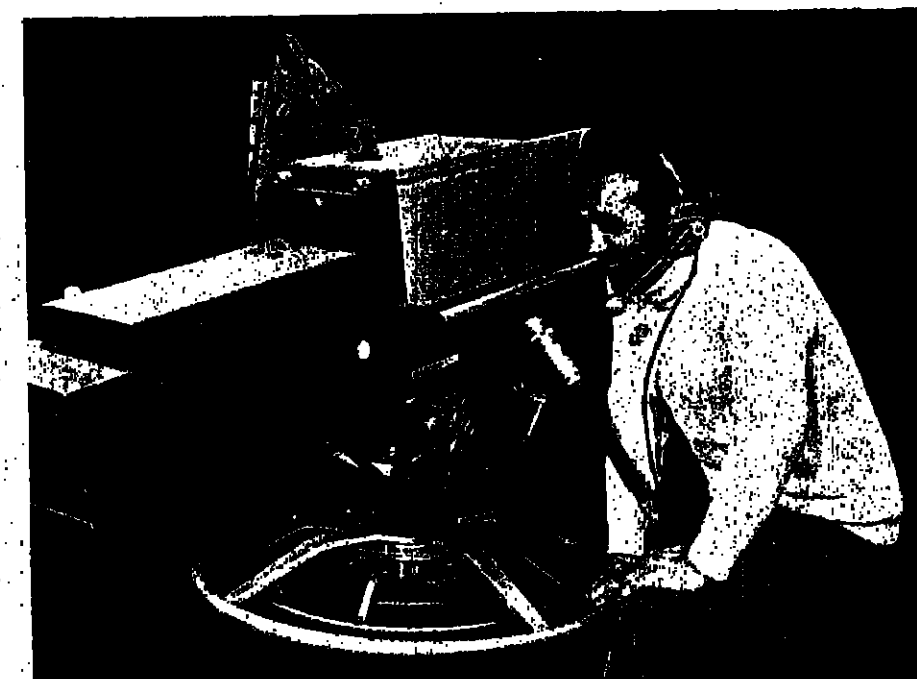
What happened to the shoe? Singer Hava Alberstein's the old lady who lives in a watermelon.



Left: The show's director, Yarden Erez, explains a scene to the king and his jester. Below: the floor manager gets into the spirit of things.



Cameraman Shaul George Cohen, originally from Argentina, plays trombone tango between takes (left). Above: Bored King Ahasuerus (Baruch David) plays cat's cradle while waiting for his jester (Ezra Dagan), upper right, to make him laugh.



The actors' antics draw a chuckle from cameraman Henry Shultz.

Pass the cheese. Ada Hamelrit, a Television House set designer, puts her whole self into a rousing rendition of 'Three Blind Mice'.



Everybody gets into the act. Members of the technical crew join performers in a rousing chorus of Purim songs. Front row, left: cameraman Shaul Cohen, set designer Ada Hamelrit, singer Talla Shapiro, producer Ezra Dagan, director Yarden Erez, and music director Zvi Ben-Porat. Back row, left: man Marcus Kahane, stage worker Felix Mark, and soundman Yossi Sasson.



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and blue Prince
of Wales check,
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raglan sleeves
and a wide
waistband.



A husband-and-wife team's new
fashion enterprise has produced
some bright, young-looking
casual clothes, writes

CATHERINE
ROSENHEIMER.

and flaring from the top of the
leg into a wide-cut trouser with
or without a turn-up — a mod-
ified and far more flattering ver-
sion of the '80s look in pants.
There are also a few dungaree
styles; one in blue brushed de-
nims, the bib studded with little
silver stars; another in an oat-
meal coloured cotton twill, plain
and simple with silver buckles
fastening the braces to the bib.

Despite the fact that the in-
ternational powers-that-be in the
fashion world are busily decre-
ing the return of the dress, ready-
to-wear producers everywhere are
still finding that there's no lack
of demand for pants suits —
they have simply become a way
of life for most people. Nora
showed blazers in stripes, checks,
"granny" flower prints on black
grounds and patchwork-print cot-
tons with teaming plain-coloured
pants, and one particularly well-
cut white safari suit, its belted
jacket with a nicely seamed high
back yoke, available with long or
short sleeves. Similar suits come
with crisp-looking little pleated
skirts.

Backless trend

Summer dresses are mostly
halter-necked and backless — a
style which caught on in a big
way last summer, ideal for the
Israeli climate. One very attrac-
tion version of this style, in
mini or maxi length, comes in a
striking chequerboard print, each
square topped with little white
polka dots. It has open lapels
and a V-neck at the front, is cut
away down to the waist at the
back and bias skirted; it comes
in shiny colour combinations like
turquoise, blue, lime and red or
red, pink, purple and yellow.

Trousers line

The trouser range is a good
one, in fabrics like brushed de-
nims, satin cottons, plain or
printed, and striped cottons in
lots of colour combinations. All
are cut with high waistbands,
are fitted firmly across the pelvis
and have a slight flare from the
hips down to the hem.



Red-white-and-blue checked wa-
ven cotton is used for a cool,
sleeveless waistcoat teamed
with wide-cut jeans. Not seen
here is a nice feature of the
jacket's cut — a square cut-
away in the upper part of the
back section.

turned with little brightly colour-
ed flower heads.

All in all, this is a range de-
cidedly young in mood, executed
with a lot of attention to detail
and cut and in good-looking fab-
rics. Its young styles have enough
sophistication to appeal not only
to teenagers, but to some of their
mothers as well.



Dr. Shevah Weiss,
a lecturer in political
science, has been
sought out
by women's
organizations to
advise them on how
to attain 'equality'
in Israeli politics. He
is interviewed by
YA'ACOV
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**Wanted
by
Women's
Lib**

ISRAEL'S women "liberators"
are barking up the wrong tree.
So thinks Dr. Shevah Weiss,
senior lecturer in Political Science
at Haifa University, whose re-
search on the unfair deal Israel's
women are getting in the
country's politics aroused world-
wide echoes when it was pub-
lished in *The Post* earlier this
year. Since the publication of the
article, Dr. Weiss has been —
as far as women are concerned —
one of the country's most wanted
men. He has been unable to answer
the flood of request by women's
organizations for lectures.

In a follow-up interview with
this reporter, Dr. Weiss, who has
now had plenty of first-hand ex-
perience with concerned women,
including those from the Women's

Lib movement, said he found the
latter's effort to "wipe out the
biological differences," as though
these did not in fact exist, as
"not serious." When the move-
ment leaders talk of getting their
husbands to take turns at stay-
ing home to do the housework and
feed the baby and even to give
up their job and become the
housewife — sorry, house person
— Dr. Weiss smiles. He also dis-
misses their charge that men
consider women mainly as "sex
objects" and wryly notes that in
today's society, it is sometimes
the other way round.

In short, he considers the li-
berators to be barking up the
wrong tree — or perhaps it should
be the lamp-post when liberators
would sometimes like to hang
their oppressors.

"What concerned women should
do is fight for women's place in
the country's politics, where the
power is. In the Government, in
the Knesset, and especially in the
local authorities where they can
get things done," he said.

Dr. Weiss points out that real
power in Israel lies with the La-
bour Party and he has urged its
women members to start fight-
ing the good fight. He has sug-
gested that they demand debate
in the Party's Bureau or even
Executive on "women's represen-
tation in executive, parliamentary,
Histadrut and local authority
posts." He says that "in such a
debate, Premier Golda Meir can-
not but support the women's point
of view."

20 per cent

He proposes that the women
demand that all the Party bodies
that appoint candidates for elec-
tive office reserve 20 per cent of
the safe seats on all lists for
women. He does not consider
such a demand outrageous or even
unrealistic, noting that the Ahdut
Avoda wing of the Labour Party,
which has eight seats in the pre-
sent Knesset, has two women
members, Mrs. Shoshana Arbeli-
Almoulin and Mrs. Ada Soroni
Feldberg.

He does make one qualification:
that the "traditional leaders"
who head the Party list — for
example, Abba Eban, Yigal
Allon, Moshe Dayan — be exclud-
ed from the women's calculations,
i.e. that they demand 20 per cent
of the remaining safe seats. If
the Labour Party were prepared
to accept this position, he be-
lieves the other parties would
have a hard time not following
suit, for fear of losing their
women votes to Labour.

Women should also demand at
least 20 per cent of the safe seats
on the lists of candidates for
authority elections, Dr. Weiss
urges, and 40 per cent of the non-
elective seats on municipal com-
mittees. He regards the present
position as intolerable, with only
34 women among the 1,081 local
councillors in the country, (2.9
per cent) and only three women
including those from the Women's

small places — Ramat Yishai and
nearby Kiryat Haroshet, and at
Kfar Yassif, where Mrs. Victoria
Khoury, an Arab woman, heads
the council.

Dr. Weiss urges cooperation be-
tween the women's branches of
all political and other organiza-
tions to add strength to their
demand. If this has no effect, he
advises the women to put up sepa-
rate lists of candidates for the
forthcoming local authority elec-
tions. He feels they should estab-
lish a propaganda headquarters,
"small but active, to organize
public meetings, symposia, etc.,
and arrange for women journal-
ists, writers and others to put
their case through the media and
personal appearances.

Threat of boycott

"If the worst comes to the worst
and everything else fails," he
says, "I suggest that the
women should get together and
threaten to boycott the forthcom-
ing election campaign — in all
parties, of course. This would
probably have a very strong
effect."

Dr. Weiss feels that the women
should make it their business to
prove that Israel's society is the
loser by keeping them out of
politics.

"The fight must under no cir-
cumstances be based on sectional

interests, but must emphasize
the very important part women
can play in building a fine and
just society in Israel."

He envisages no difficulty in
finding suitable women can-
didates.

"There are many all over the
country whose talents are simply
not being used."

Indeed if there is any lack of
candidates, it is among men.
"If you look into the men who
lead the country's political insti-
tutions, you'll find that nearly
all of them have three, four, or
even a dozen posts in the Knesset,
the Histadrut, the local authori-
ties and elsewhere." They are ob-
viously unable, for sheer lack of
time, to devote themselves pro-
perly to any of them. On the
other hand, women, who have been
kept out of all political offices,
and at best can expect to force
themselves into one, will have the
necessary time to really make a
good job of it.

"It will be a great challenge
for them to prove themselves,"
Dr. Weiss says. He stressed that,
above all, women should be given
representation on the municipal
councils, where they can do their
job without leaving their own
locality, and have, to understate
the case, at least as much to
contribute to making our cities
better, cleaner, politer, more cul-

tured places to live in, as men.
He also believes that the situa-
tion is "very bad indeed" in the
Histadrut's trade unions. In the
textile and food industries, which
are at the bottom of the wage
scale, 37 per cent of the workers
are women, he notes. Yet not a
single woman runs any of these
union branches.

"Their case is dealt with by
professional male politicians, on
good salaries and expense ac-
counts. I doubt whether they are
really aware of the real situation
of these women." But higher up,
too, there is room for women.

"There is no reason at all why
we should not have a woman de-
puty minister of Health, Educa-
tion, Social Welfare. Now that
the country is becoming more
conscious of the problems of
ecology and the environment, and
the very quality of life and people
are starting to clamour for some-
thing to be done about them, we
are doing ourselves an injustice
by shutting out the tremendous
contribution women can make in
these fields."

These are the challenges Israeli
women should apply themselves
to, Dr. Weiss believes, and never
mind sex objects, washing baby's
diapers, or other trivial ideas
which are already eroding the
Women's Lib movements in other
countries.

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Blind children can colour too

By Lea Levavi

Jerusalem Post Reporter

WHAT good is a colouring book to a totally blind child? Possibly, some parents and educators of blind children concede, the blind child should be given a colouring book and crayons to make him feel equal to his sighted playmates. But nobody really believes a blind child can colour. Nobody, that is, except Esther Goldman, a very dynamic volunteer worker for the blind, and a recent immigrant to Israel. She has made up a special colouring book blind children can really enjoy, along with a seemingly unlimited variety of special games, greeting cards and other materials.

So far, Israel's blind children have not enjoyed the benefits of Mrs. Goldman's presence here because she has been busy learning Hebrew and "getting absorbed." But the games and "goodies" she made in Washington are now coming down from the attic of her Pithia cottage and she hopes soon to translate and adapt them for local use.

"I've been volunteering with the handicapped for many years," she told me when I came to see the array of games, pictures and novelties. "I do puppet shows, among other things, and I've done some here for charities and in prisons. But ever since my own eyesight started to fail, my real love has been working with blind children."

She handed me a small greeting card, shaped like a dog and made of a material reminiscent of poodle fur.

"Why shouldn't blind kids be able to get and send greeting cards they can enjoy?" Attached to the little dog was a small Braille tag: "If you want to know what this puppy is yapping about, put one finger on his eye (a small button) and pull out his tongue (a piece of paper)." The tongue, once you have pulled it out, contains another Braille message: Happy birthday, Happy Hanukkah or whatever the case may be.

This was only one of many greeting cards and Mrs. Goldman whose mind seems to be flooded with ideas, has a ready thought up four or five new ideas with Hebrew verses.

"I like things with illustrative possibilities — raised pictures, of course. But the messages should be in both Braille and regular print, so that both blind and sighted can enjoy them together."

Then came the games — "board games" of a type most blind children never even dreamt of being able to play themselves. The blind child who played "Monopoly" or any other so-called board game usually had to depend on sighted fellow-players to read his game cards aloud to him and move his "men."

That arrangement is not good enough for Mrs. Goldman. She

showed me a "department store" game. The play money was marked in Braille (as well as in print), the board had raised squares, and the "playing men" were magnetized to stay in place when moved on the metal-backed board. The board — representing a department store — was complicated, with boxes for entrances, departments, elevators and so forth. But a blind child could get through this maze as well as any sighted player — and that is what is important.

This game, like all the others in Mrs. Goldman's collection, is her own creation.

"I have great respect for people who have to write game rules. When I wrote the rule book for this one I realized that you have to think of every possible situation that can come up in the game. It's hard."

Then there were puzzle books, mind-teasers, a monthly children's magazine which she put out for five years in Washington, virtually single-handedly and the thing which impressed me most of all — the colouring book.

The book opened with another of Mrs. Goldman's original stories in verse — a form of writing she uses in many of her games and puzzle books. The court jester wants to marry the king's daughter and he gives the king two difficult puzzles to do. The king cannot do them, of course (though the blind children who read the book often can), and the jester wins his bride. But the real fun starts after the rhymed story and the puzzles. On each page is a picture of a character, object or place named in the story. The picture is raised and its different parts can be identified by tracing the varying outlines with the fingertips.

There are instructions telling the blind child what colour to use for each different part of each picture. Mrs. Goldman even gave the children boxes of crayons — with a Braille label on each box telling them what colour is inside. "Everything has to be in Braille so the blind child can colour without help."

Why, some people ask, do blind children need all of this? After all, if they cannot see, why must they colour? But blind adults who have never seen, and who weren't lucky enough to have a Mrs. Goldman around when they were children, are envious of the lucky youngsters. The blind child who plays with pictures will be able to make sense out of three-dimensional relief maps when he is older — which many otherwise well-educated blind adults cannot do. The blind child who can use a raised colouring book and know what he's colouring (as opposed to those of us who scribbled with any old crayon in a regular colouring book)

might find it easier to learn about colours when he needs this information later to choose and match clothes. Ashamed to admit to Mrs. Goldman that I would not mind playing with some of those games myself, even at this late date, I settled for asking her to promise me Israeli children would soon have the chance. But things are not quite that simple.

"Here in Israel I can't volunteer the way I did in the States. Maybe we can sell them, if there I have to earn money. Besides, is no other way. A sighted person with my eye condition the way a blind person might be willing to pay for a card that will really mean something to the person who gets it."

(Association for the Blind — Advice and Help), has become very interested in Mrs. Goldman's work and employs her to work two hours a week at the L'dugma School in Tel Aviv, where there is a special class for blind children. But two hours a week is too little time with too few children, and there are no colouring books or large games.

"I would at least like to find a way to do the greeting cards. Maybe we can sell them, if there I have to earn money. Besides, is no other way. A sighted person with my eye condition the way a blind person might be willing to pay for a card that will really mean something to the person who gets it."

Photos, counter-clockwise from upper left: Mrs. Esther Goldman with some of her creations; greeting cards that can be felt, and read in Braille; Braille version of 'department store game'; and the colouring book, with raised images for the children to fill in.

(Israel Sun-Israeli Stimulsky)

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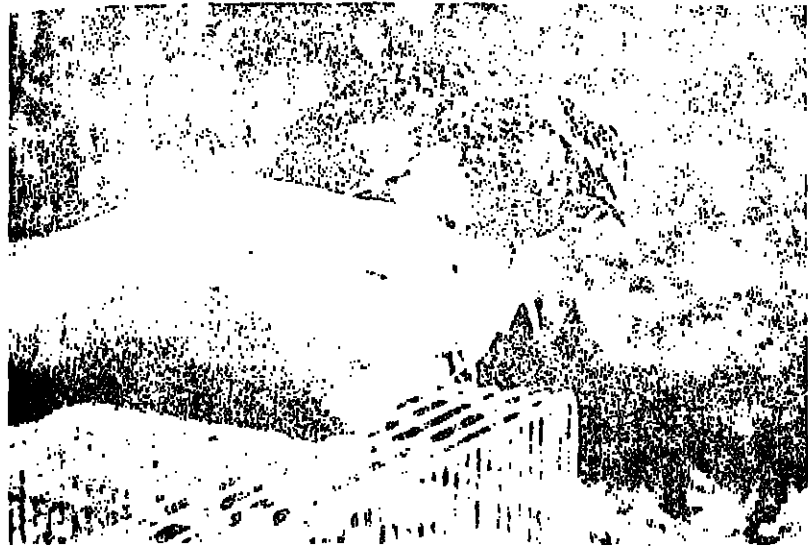
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A bird in the hand — Kfar Mordechai quail, weighing 100-200 grammes. Several of the birds are needed to make a satisfying portion.

Domesticating the quail

WE started out with hard-boiled quail eggs — the size of large olives. Then four of us shared a sunny-side-up omelette made with 10 quail eggs. The main course was stuffed, braised quail, with some more little eggs browned in the gravy. The breakfast of a quail, by the way, yields about four small bites. It takes two or three whole quail to make a reasonable meal.

My hosts for this dinner (entirely kosher) were a young couple, Gideon and Navah Shamir, of Aseret near Ashdod, who are experimenting with quail at the adjacent Kfar Mordechai. They have recently begun to market the speckled quail eggs at select supermarkets and delicatessens, while the meat is so far sold only to a few choice restaurants in Tel Aviv. If they succeed in building a market, we may all be able to eat quail.

The earliest reference to the Children of Israel eating quail comes in the Torah. The Book of Numbers, Chapter 11, tells how the Israelites in their wanderings in Sinai complained to Moses that they were weary of manna and longed for meat.

Moses appealed to God, who promised to give them meat... until it came out at your nostrils, and it be loathsome unto you....

"And there went forth a wind from the Lord, and drove up quails from the sea, and let them fall by the camp, as it were a day's journey on this side, and as it were a day's journey on the other side, round the camp, and as it were two cubits high over the face of the earth (verse 31). But no sooner had the Israelites begun to eat them than they were struck by a great plague. The place became known as "Kibro-t-hata-avah" — the graves of lust — "because there they buried the people that lusted."

The Shamirs hope for a more felicitous reaction to quail this time around. Their inspiration did not come directly from the Bible — although Gideon, now a student at Tel Aviv University, is a son of the religious kibbutz, Sde Elihu. The direct influence came from his wife Navah, who encountered quail while doing her Master's degree in biology at the Volcani Institute. (She is now teaches biology in high school.) Her professor, Dr. Shmuel Horowitz, imported quail from Japan for research in genetics and radiation effects. Quail make good research subjects, because

their maturity rate is very rapid, a quail reaches sexual maturity in 45 days.

THE Shamirs were already engaged in chicken farming at Kfar Mordechai, and they became curious about the agricultural possibilities of quail. They started a year ago with a few birds, but they only began exploiting the commercial possibilities a few months ago. Today they have several hundred of the birds — and could quickly increase the flock if the market warranted it.

One of the first tasks for the Shamirs was obtaining rabbinical approval for quail. It was not sufficient to cite the story in Numbers; it had to be certified that modern quail is the same as ancient quail, that it has all the characteristics of kosher fowl, and that it been a traditional food of Jews through the ages.

The quest led to Rabbi Shlomo Goren, then Chief Rabbi of Tel Aviv. He eventually invited Gideon Shamir and a cage of quail to Heichal Shlomo in Jerusalem for a rabbinical conference on the kashrut of the bird. The result was an official letter from Chief Rabbi Goren to the Shamirs, which I saw, certifying the kashrut of quail meat — so long as properly slaughtered — and quail eggs. A determining piece of evidence was rabbinical testimony that the Jews of the Old City of Jerusalem traditionally ate quail.

The Arabs of our region have long been familiar with quail, which they call *sabir*. The Hebrew name is *slav*. Wild quail do not actually live in this region, but Gaza and Sinai are on the migratory route by which they fly to Europe for the summer and back to tropical Africa and Asia for the winter.

En route, they stop to rest. Quail are small-winged in proportion to their body size, and when they have overflown the Mediterranean, they are ready to drop from exhaustion. The Arabs of Gaza and El Atrash took advantage of this, and would set nets in the first line of trees along the coast. The tired birds would hit the nets and fall to the beach, and the Arabs would gather them up and market them in Egypt (and before 1948, in Palestine).

After the Six Day War, the Nature Reserves Authority stepped in, first ordering a distance of 100 m. between net and net, to spare some of the quail.

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More recently, there has been an injunction against netting quail altogether. Our only local source of quail, therefore, will be domesticated ones, such as those from Kfar Mordechai.

When the Shamirs began their experiments, they found very little professional literature to guide them. The Japanese do a lot of quail-raising, "but they tend to be very secretive about their methods," Gideon Shamir told me. There are also quail farms in Europe, particularly in France, Italy and Yugoslavia.

The mottled-brown fowl are smaller than I expected them to be. A quail can fit comfortably into a man's palm. A live quail weighs 100-120 gm. while one ready for cooking weighs about 85 gm., or less than a pigeon.

Quail are generally good-natured fowl, and very gregarious. In fact, this is one of their problems. The young chicks es-

(Continued on page 28)

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Domesticating the quail

(Continued from page 25)

pecially have a habit of piling up in a huddle, often smothering one another. There are other specific headchucks of quail-raising. Unlike chickens, quail fly, and they must be kept in a completely enclosed coop where they have room to fly around.

Because they are so small, quite a lot of quail look like a very small flock. It was hard to believe that the Shamirs had what they called "several hundred" in the coop the day of my visit. As we stood in the doorway, the little birds scurried back and forth in masses, demonstrating their gregariousness. Like domesticated chickens, they are kept in light 24 hours a day to increase laying.

THE quail eggs from Kfar Mordchai are being marketed in two forms. Transparent plastic boxes of 15 little speckled eggs are available at some delicatessen shops and supermarkets. The supermarkets so far carrying them are in Rehovot and Ramat Aviv (the big one), both belonging to the Hishadut's Consumer Cooperative chain. They sell for 11.25 to 11.25 a box, depending on the store.

A quail egg weighs 8-10 gm. — a Grade II chicken egg weighs five times that much. The taste of a quail egg is not very different from a chicken's egg — perhaps a bit more delicate. It will obviously not be a general substitute for chicken eggs, but rather a novelty item to serve at cocktail parties or other special occasions. Children are bound to like them — if you are willing to indulge in the extravagance. There are research indications that quail eggs are lower in cholesterol than chicken eggs. Mr. Shamir told me, but this has not yet been proven.

The Shamirs' quail eggs are also marketed hard-boiled and pickled in brine. They are sold in baby-food jars (left over from the defunct local baby-food firm ket, but they would like to build a new one at Kibbutz Givat Brenner), 70 gm. for 11.25 at ge-

nerally the same retail stores which carry the fresh eggs. The label "Sinal Delicacy," which at first glance looked to me like "Chinese Delicacy" (Ma'adan Sini).

The fresh eggs should be treated pretty much the same as ordinary eggs. Refrigerated, they keep easily for two weeks or more. They can be hard-boiled like regular eggs, and some people prefer to bring them to the table in their speckled shells for novelty. (For easy peeling, immerse in cold water immediately after boiling.)

At our dinner at Kfar Mordchai, Navah Shamir served hard-boiled eggs on toothpicks, with sauces of mayonnaise or tahina. A plate of a number of the tiny eggs sunny-side up is very decorative and Mrs. Shamir also makes an attractive dish with quail eggs fried individually on silicon of sausage.

It would be a waste to scramble them. Hard-boiled quail eggs go wonderfully in chulent or the gravy of pot-roast — or braised quail.

So far, you cannot buy quail meat on the consumer market, though the Shamirs are considering marketing them cleaned in polythene bags. So far, he sells them this way — at 11.2 a bird, wholesale — to a few select restaurants in Tel Aviv — the Hilton Hotel, the Alhambra and the Balkan Corner, as of our meeting. If you go to one of these restaurants with the specific aim of eating quail, I would suggest you phone to make sure it is on the menu that day.

Quail meat is dark, rather like duck. On the plate, it looks like a chicken in miniature. It will obviously not replace chicken or turkey on our daily diet. But as a novelty item, it has a potential, especially as it is kosher.

The Shamirs are alert to export possibilities for the European market, but they would like to build up a local market first. — MARTHA MEISELS

READY FOR PURIM

PURIM would easily be recognized around here even without the date being ringed in red on the calendar. Apart from every cupboard and drawer standing open, with its contents, once agonizingly tidied — by me — now tumbled into heaps of serunched-up garments only fit for the old clothes man, there is the added difficulty of finding anything.

Theoretically restricted to a large trunk crammed with fancy goods from previous years, my daughter and her friends always seem this container, only finding exactly what they have in mind among my newer and more expensive acquisitions.

Such as my leather jacket, bought after much calculation and justification and now hanging swathed in sheets to preserve its sheen. The sheets are needed too; somebody is going to be a ghost. Or the stole of real fur, admittedly of some anonymous, unidentified animal, donated by a generous aunt who now keeps her back warm in mink.

This is even more tenderly wrapped in tissue, waiting an occasion grand enough to display it. The promise that it will be most carefully guarded by a very responsible schoolmate of Hannah's, a girl, all of fourteen, who has graciously leaned out of the pinnacle of the top class to permit us to drape her shoulders with our unworthy possessions, does nothing to reassure me. Still, I do appreciate the honour, and agree that it would be uncouth to pass it up. Even my pyjamas, as I find when I grope for them under my pillow, are missing. Gone to adorn a smallish neighbour as a clown, though I chose them for their conservative and sober aspect.

Purim plays

This year there seems to be a greater number of plays than usual, at Purim by which I mean that they are being performed at this season, not that they illustrate the story of Israel's first beauty queen. This is a pity in a way, as the latter would not, presumably, denude the house of furniture. I am not very clear as to what kind of divans King Ahasuerus sat on when he was entertaining his friends, but I'm pretty sure I haven't got any.

Now, with the couch gone to play in "Pygmalion" (in English), a desk and two chairs gracing the set of "Emil and the Detectives" (in Hebrew), the small table, some odd stools and a

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LIFE IN GALILEE By Hadessah Bat Haim

couple of rugs appearing in different productions, my home looks as if we've had the bailiffs in besides not leaving us anywhere to sit down and forcing us to eat our meals from the dinner wagon.

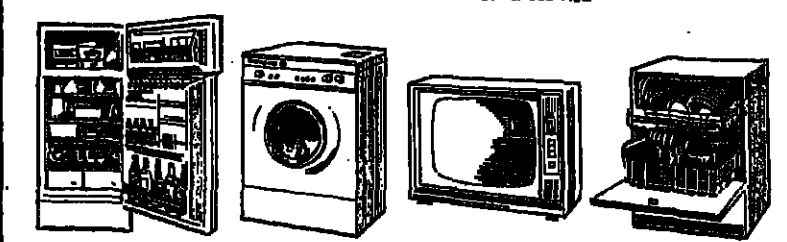
As most of my cosmetics are used up by the demands of my daughter and her fellow revellers, she contritely offers to replace them by the expenditure of some of the loot she collects from our benevolent visitors. When I express myself as being dubious about the bright purple lipstick, which makes me look as though I am suffering from a serious



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"Wozzeck" transformed

I WENT to see "Wozzeck" at the Jerusalem Khan with considerable misgivings, having learned from advance publicity that director Michael Alfreds and adapter Nahmi Drimer had performed a serious operation on Georg Buchner's play, lifting it from its original background — early 19th century Germany — and dropping it into our own midst. I came away pleasantly surprised that "Wozzeck" had survived the operation splendidly, a tribute to the resilience and vitality of the play, as well as to the skill of the adapters.

One can hardly imagine two more different societies than that of Germany of about 180 years ago with its rigid class system, and our open, mobile society. And yet this play has something valid to say about the conditions prevailing in the immediate vicinity of the theatre where it is being performed; and its message in contemporary local dress becomes even more powerful.

Buchner, who died in 1837, at the age of 24, left "Wozzeck" unfinished but in playable condition. He was a powerfully naturalistic, socially and politically conscious writer at a time when the German theatre and literature were dominated by the extravagant romanticism of Goethe and Schiller. He was therefore largely ignored in his lifetime, to be discovered about a century later with Reinhardt's famous production of "Danton's Death" an earlier play of his, in Berlin. As for "Wozzeck," it was only published half a century after Buchner's death and produced after another half century. Both plays are now frequently performed all over the world, "Wozzeck" also in an operatic form, with Alban Berg's music.

Lowest stratum

Wozzeck was a soldier serving as a captain's orderly. Uneducated, unskilled, devoid of any particular abilities, he belongs to the lowest stratum of society, and is hopelessly trapped there. He is a helpless character, and his helplessness has a way of bringing out the worst in others. The captain uses him to emphasize his own stupid superiority; his girlfriend, by whom he has a baby, never has a kind word to say to him, and sleeps with any man who comes along; a doctor to whom Wozzeck has hired himself out as a guinea pig to eke out his meagre army pay, treats him like an inanimate object; men from his own background make him the butt of their cruel jokes.

Seeing how Wozzeck takes every indignity in his stride, nobody thinks that he has any feelings. But the accumulated misery has to erupt in a desperate act, and so, when he sees with his own eyes how Maria is betraying him, he murders the girl, then walks into the river.

BUCHNER was an astonishing writer. At a time when German people were just beginning to find in science a new object of worship, Buchner himself, a medical graduate and university teacher, already saw the dehumanizing aspects of modern religion, and presented them in the person of the doctor.

He was about half a century ahead of the "naturalistic" novelists and playwrights who discovered endemic poverty, and other ugly sides of life, and morally, he was light years ahead of the hypocritical, self-righteous society in which he lived.

The story of Wozzeck, and even the name of the hero, were taken from real life. In 1824, an itinerant labourer named Johann Christian Wozzeck was beheaded in Leipzig for the murder of his unfaithful mistress. After the murderer's death the psychiatrist who had examined him at the behest of the court — both in real life and in the play, Wozzeck heard voices, and there were therefore doubts about his sanity — published his findings in a medical journal.

The article brimmed over with indignation against a man who, having enjoyed the benefits of the Christian religion and of life under a benevolent, enlightened regime, had sunk to the moral depth of taking another person's life. The good doctor ended his article with the hope that all those who had witnessed the execution (in the benevolent, enlightened Germany of the time beheadings were carried out in a public square) were inspired with the determination to become better, more moral men. It must have been this article which provided Buchner with the material for the moralizing speech of the captain with which the play opens.

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Sympathetic treatment

Buchner treats Wozzeck with immense sympathy, evoking in the viewer compassion for an essentially good man. The author is full of compassion for Maria, a mindless, childishly irresponsible slut, who hates herself for being what she is and doing what she does, not realizing that she, like her lover, is a victim of the society that produced her.

Changing the locale and time of the play, the adapter had necessarily to make some adjustments. Thus, since Israeli officers do not have orderlies, Wozzeck has become a civilian labourer in the army; the preening drum-major who becomes Maria's lover is here a plain neighbourhood bully. The language is that of the Israeli slums, which I found fluent and often entertaining, but on the self-conscious side and overdone.

The director and the actors have succeeded in creating an authentic atmosphere. The acting is natural and convincing, some scenes seem disturbingly lifelike, especially in the intimate ambience of the Khan, where nothing separates actors from audience. Transitions between scenes are handled in a matter-of-fact fashion, the actors simply dispersing and taking up new positions, as if to remind the audience that, after all, this is theatre and not a street scene.

Aaron Almog turns in a sincere, moving performance as Wozzeck. I could have said the same of Noam Bachar as Maria, had she not tried too hard to cast the type. The rest of the cast: Rachel Shor, Sassoon Gabbal, Shabtai Konorty, Safie Rivlin and Zvi Halperin — are faultless.

FROM the sordid present to a heroic past is quite a distance, though the events described in "A Voice Called And I Followed" took place a mere three decades before the time of the Khan's "Wozzeck," and the real-life he-

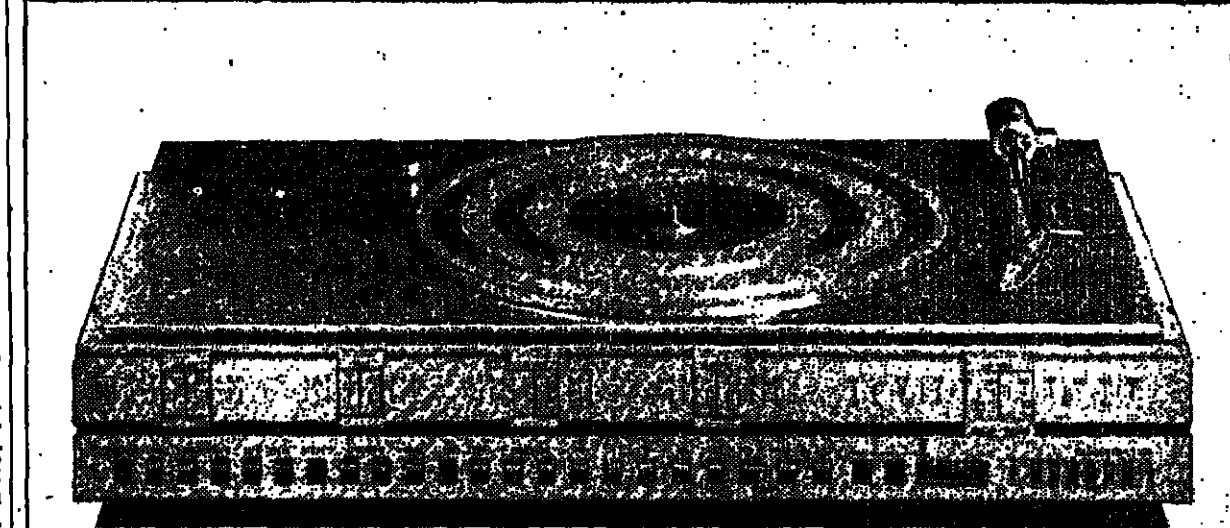


Noam Bachar and Zvi Halperin in a dance scene from "Wozzeck."

roine, had she survived her heroic deed, would have now been only 52 years old. She is Hannah Senesh, the young kahitza and poetess from Hungary, who in 1944 parachuted behind the enemy lines into her Nazi-held native land in order to organize Jewish youth there, and was put to death for her attempt.

The evening is composed of dramatized excerpts from Hannah's diaries and other writings, including a scene from a play she wrote when she was a high school student in Hungary, and a scene from a play about her life by Aaron Megged. Arranged and staged with little imagination, but in good taste, the show is hardly an artistic experience, though it is of historical interest. The production is distinguished by the acting of a new corner, Mia Engler, who succeeds amazingly in evoking the luminous personality of the heroine. The other performers are Ruth Geller-Eshcar, Israel Abrahami, Adie Muchtar, Avinoam

formed acrobatic solos.



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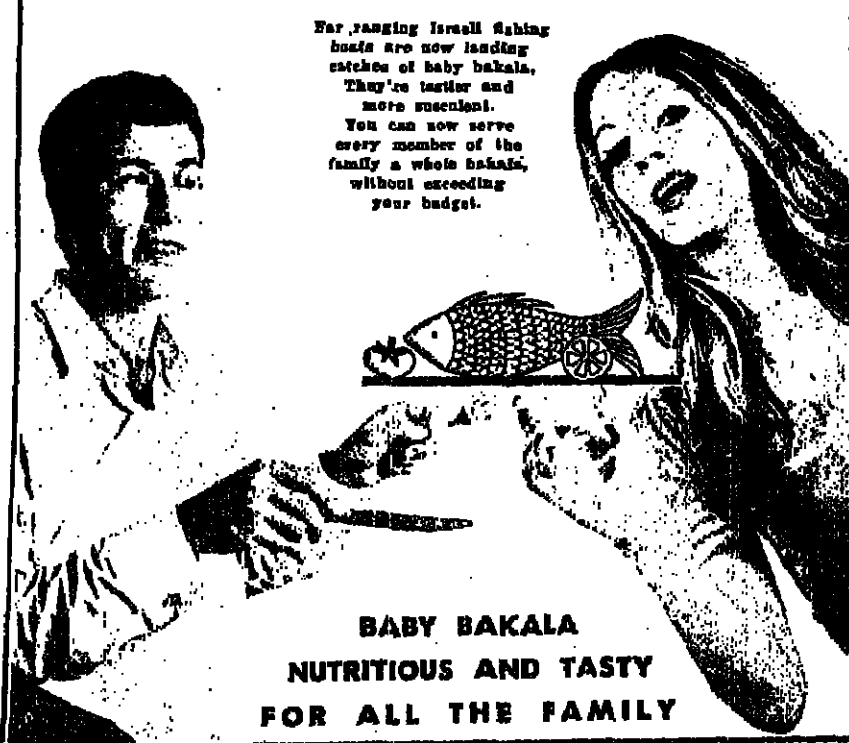
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photos: Sydney Symphony Orchestra rehearses in city's new opera house, left photo. The perspex "floating" above the orchestra were designed to reflect some of the sound back to the players whose echoes reach them from the walls of the hall. In right photo, Herbert Oxford demonstrates the multi-adjustable "Memuhin-Oxford" chair for musicians.

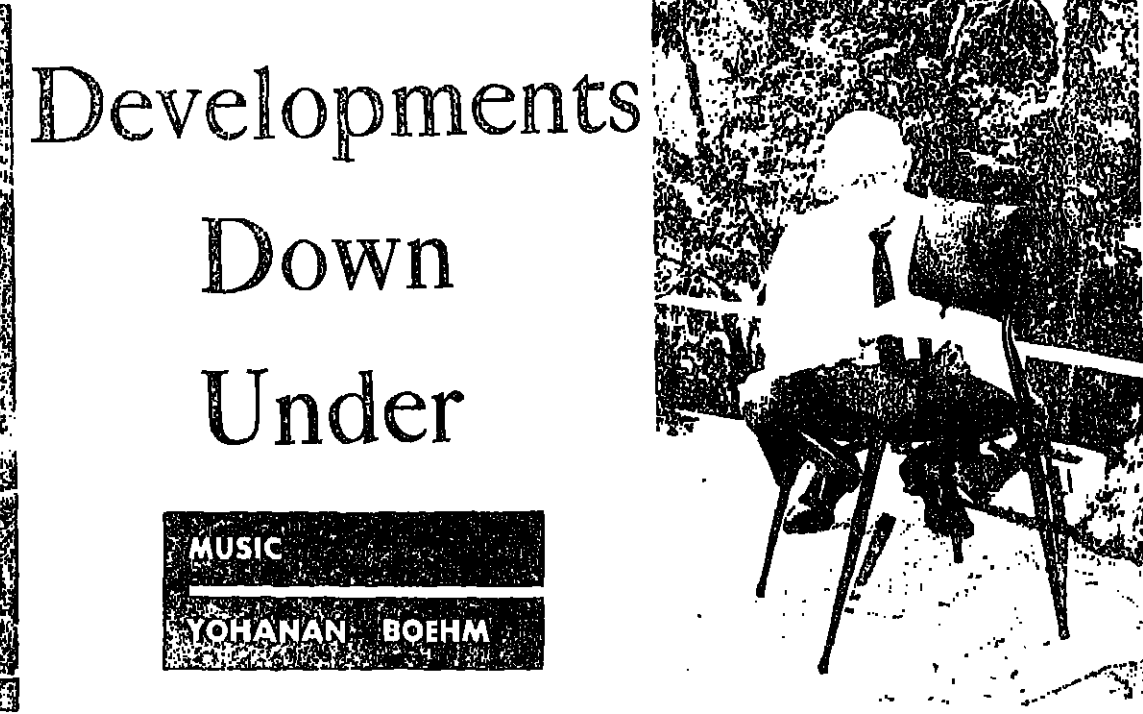
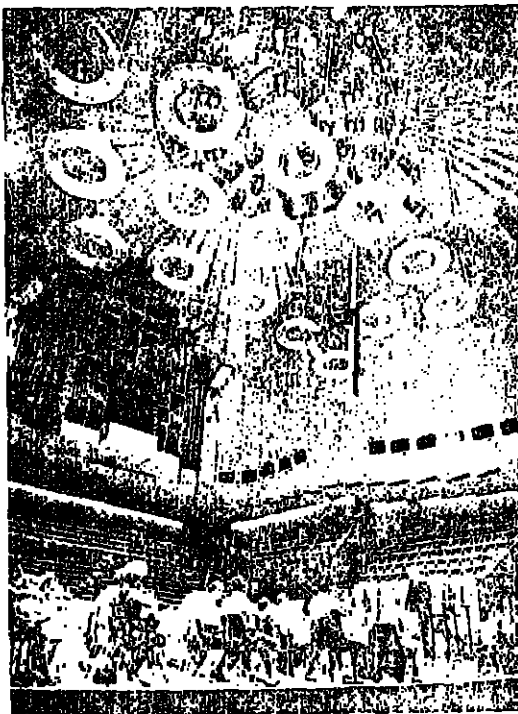
TO make our mouths water, the Sydney Opera House, following successful acoustical tests, is going to be opened this year. The concert hall seats 2,700, the opera theatre 1,550, the drama theatre 550, the chamber-music hall 420, and other facilities provide accommodation on a full night for 7,000 people. Specially designed seats will — at a cost of £820 each — prevent clattering when they are raised or lowered. A staff of 300 will be required to operate the building, which will cost nearly £14m. a year in maintenance alone.

SEATS of special design not only for spectators but for practising musicians are also in the news from Sydney. Herbert Oxford, of that city, who has designed chairs for Australia's six symphony orchestras (Sydney, Melbourne, Adelaide, Perth, Brisbane and Hobart) has just supplied 40 for the Memuhin Festival Orchestra in London.

Memuhin was so delighted with it during his visit in 1970 that he ordered chairs for his orchestra, but asked that they also be foldable for travelling. Weighing only 4.7 kg, the foldable chair costs about £1,175, the non-foldable £1,450, but mass production could lower the price.

The somewhat clumsily named "Memuhin-Oxford Foldable Chair for Musicians" comes in different sizes — for general purposes, for cellists and for double-bass players.

JAPAN is being featured on Israeli front pages for giving in to the Arab economic boycott, but on the back pages, a more positive picture emerges. We have



A concert given at the Israel Museum this week (and earlier, in Tel Aviv) was not only an interesting demonstration of Japanese traditional music but also served to show how contemporary life is affecting creative writing. He moved to Chicago in the late '30s, performed with many of the great musicians of the day. It was Big Bill who encouraged him to go out on the road on his own. After World War Two he went to Europe, and visited Israel in 1962 for a nightclub appearance in Tel Aviv. Since 1964 he has lived in Paris, whence he spreads his Blues story all over Europe. In Israel, Memphis Slim will be accompanied by the "Platina" Group. He appeared last night at the Students' Association Purim party at Jerusalem's Binyanei Ha'omah and will give another performance at the Wise Auditorium on Tuesday.

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- ★ **HOLON (Givat Haprahim)** — 3 rooms and dining corner; near villa area, close to hospital. Suitable for medical staff.
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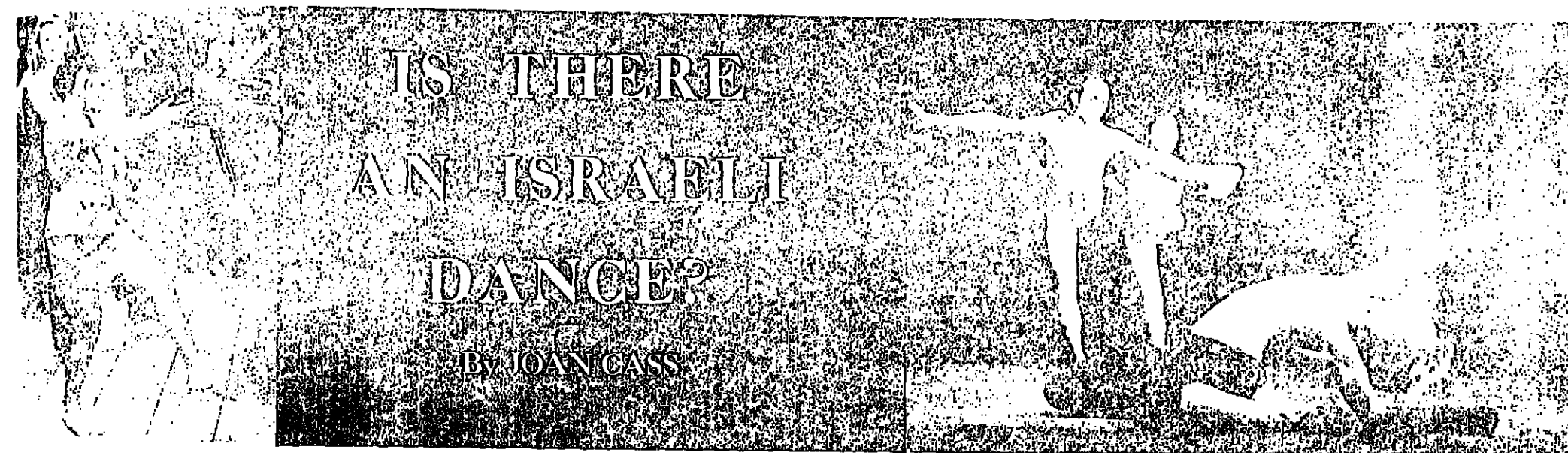
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"AN Israeli choreographer doesn't have much of a chance here. I think I will go abroad for a while." This bitter comment was made to me recently by a sabra. It led me to wonder just how much of the dance activity in this country is Israeli.

This is not to say that all art must express nationalist fervour. Rather, the problem is one of sources of creativity. Martha Graham has written:

"Nothing is more revealing than movement. What you are finding expression in what you do. The dance reveals the spirit of the country in which it takes root. No sooner does it fail to do this than the dancer begins to lose its indispensable integrity and significance."

If we accept this dictum, then we can avoid the tangle of "Who is an Israeli? Who is a Jew?" etc., etc. It is enough that the dancer artists — be they Jewish, Christian, Irish, black or white — feel, and respond to, the "spirit" abroad in our land.

I cannot define the Israeli spirit, but I can tell you some of the things that go into it: harsh Dead Sea landscapes; a kibbutz swimming pool; a queue at Kibbutz Holim; rowdy kids at the Pataf King's; the Old City of Jerusalem on a rainy evening; soldiers thumbing a ride; the faces at a Beer Sheva bus stop; the confusion of the Tel Aviv flea market; camels dumbly blocking the Arad highway; a shervit ride on the Aero-Safad roller coaster; Jerusalem's blinding sunshine; stars over the Negev desert; an Egged Goliath breathing down the neck of Little David on a motorcycle; the deafening babel of Hebrew, French, Yiddish, English and Russian; American tourists on Dizengoff; a Druse wedding ceremony; two Hassidic youths running for a bus, their coats and sideburns flapping.

There's lots more, but you can make your own list. We don't really understand the creative process, but we do expect the artist to be the most receptive among us. In some mysterious fashion he absorbs these rhythms, noises, smells and contours along with the attitudes and social problems we all live with, and then he transmutes them into artistic form and content.

I have seen articles on music, literature and theatre, giving the pros and cons of fostering an Israeli style as against working in the "international" art world. I realize the pitfalls of "local colour" injections. This is not a plea for a dance about the Hittite, although, come to think of it... All I ask of our artists is that they live and work in Israel and then let their forms and subjects develop as they will.

THE problem is less one of performers than of choreography and artistic direction. Our two major companies — Batsha and Bat-Dor — keep bringing in people from abroad to give sporadic attention to our repertoire. It isn't that the works they do are bad — they simply do not add up to any clear statement or

style. And it must be demoralizing for a company to have people flitting in and out all the time. Perhaps we have to look across the sea, because there is a dearth of Israeli talent. That is not my impression, however. More and more choreographers come to my attention on the local scene, like Noa Eshkol, Moshe Elfrati, Roni Segal, Oshra Ronnen, Berta and Hillel Markman, Lia Schubert, Hassia Levy, Joanna Peled, Linda Rabin, Gene Sugan, Rina Shahan.

Surely there is much fine choreographic talent among these and others. Why don't we see more of their work? Several I've spoken to are severely hampered by lack of money. It is impossible to keep a group together, with adequate rehearsal space, when all the members have to work full time elsewhere.

Others complain that they have been passed over by the Batsha and Bat-Dor managements in favour of dancers from abroad with less ability. In addition, they cannot compete when these companies attract all the good performers with steady salaries, frequent tours and subscription series.

One obvious answer is for these people to get together and share the costs of renting a theatre, publishing concerts, etc. And now I hear that such a plan is afoot, under the auspices of the Ministry of Education and Culture. There will be three performances, a month apart, the first on May 15 at the Nahmani Hall in Tel Aviv.

Leah Porath, Director of Culture, hopes that her department's project may stimulate Israeli dance. But she doesn't believe that the main problem is financial.

"There must be a personality completely concentrated on dance, to make it happen. If talented artists get together and struggle for a while, they will get recognition and funding. Dance must start from them, not from the money."

We have directors who have proved themselves in just this fashion. Berta and Hillel Markman's Classic Ballet has survived for years. Lia Schubert is training a company, The Dancers' Stage, and building audiences in Haifa. Hassia Levy's Jerusalem Group of Contemporary Dance gives frequent lecture-demonstrations at schools and last spring toured in Italy. Noa Eshkol works quietly in her Holon studio,

exploring original movement theories and presenting occasional recitals. In each case, the bulk of the money for concerts is raised in time-honoured fashion — by teaching. I remember Martha Graham glaring disgustedly at our sluggish intermediate technique class, and informing us of the only reason she bothered. "I have to buy my time to dance!"

AGREEMENT that you cannot foster good art with infusions of money from on high comes unexpectedly from a young Israeli dancer who has recently returned from studies abroad. "Artists must starve in a garret. They shouldn't start out with salaries. Experimentation is the key to finding out what an artist has to say."

Perhaps the time is not yet ripe for artistic flowering, with so much of this society's energy still needed for survival. Or perhaps the Israeli "spirit" is too restless and too competitive, lacking things out for themselves. This has reached a dead end and the United States today — dance is decadent. Here in Israel, there is still life and vitality. But you it appears.

Tom Beck, an American dancer who taught here last year, said: "It all started that way in New York, many years ago — from the excitement of dancers finding things out for themselves. This has reached a dead end and the United States today — dance is decadent. Here in Israel, there is still life and vitality. But you it appears."

Photos: Folk dance, left, has much animation to impart of concert dance. Right, Dancers Stage of Haifa, in a scene from "Adam and Eve."

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GALLERY GUIDE

JERUSALEM

Notes by Meir Ronnen

PICASSO GRAPHICS — Stunning second part of recently donated collection features brilliant line-outs that bridge the gap between painting and sculpture and 100 etchings from the famous and somewhat autobiographical "447" series, made when the master was nearly 80. Not to be missed (Israel Museum).

TRAVELLERS TO THE HOLY LAND — Overcoming, fascinating and largely unexplored, the artist's drawings, covering nearly a hundred years, from Edward Levinsky and Sam van Goyen, both of Utrecht, to Gustav Klimt. The list includes the famous William Barthelemy, David Roberts, and Augustus de Perini. Altogether, the exhibition is a treasure trove of one of the most important and colorful of the world's art.

HENRI FRUHLANDER — Type-ography and lettering by former head of the Hebrew University, who also taught in Tel Aviv and Jerusalem. He designed the modern "Kadash" letter, based on an traditional Hebrew script.

MORSE HOFFMAN — Disappointing show of collage works by Capital's most individual work-book artist. Some of these works, which are in using successive transparent sheets in serial geometric form, while others are more abstract, are really remarkable, how long can one go on looking at warm-toned Duchamp-like drawings? Hoffman's own drawings are at the most attractive premises at the Tel Aviv Museum, formerly Gallery "A".

GRETTY — More metal and illustrative renditions of human figures in philosophically abstracted forms by the young artist trained in Jerusalem. This time they are all watercolours, a medium that suits his artistic control and dexterity. Lack of structure, even despite the general pictorial effect, is a fault. The artist's style is used locally and illustratively, without oversteering it into a baroque. Further, the one-half figure drawing does not progress beyond a realistic impression of the subject.

JEAN DAVID — A conceptual effort by Sharon Keren and Gali Keren of the Bezalel Academy, who have created all the brass face discs in the various pavilions of the Israel Museum and who make this information available to the public in the afternoon at the Museum. Well, who cares? But they have called attention to the discs which are a little attractive as discs go (and which conceal their images to hold movable parts). The pair have not yet made a catalogue, unfortunately very poorly printed.

MORDECAI LEVYANON — Memorial show of the artist's work, a collection of his most expressive and hard-earned by Israeli veterans who died in the 1948-49 war. The artist, who was born in Transylvania in 1901 at the age of 20 and exhibited at the Venice Biennale in 1950, was the first to introduce the concept of the "warrior" into Israeli art. His work was shown in the Venice Biennale in 1950 and in the Disraeli and Jerusalem, Tel Aviv several times. In 1954 he settled in Israel where he produced some of his best work and was honoured with a show at the Tel Aviv Museum in 1962. He died in Jerusalem in 1968. He was a permanent place in the ranks of Israel's leading landscape painters. (Bezalel Gallery).

KURICH ARTISTS — Complementary show to last month's exhibition of Jerusalem artists in Zurich. The artists, who were shown at the Venice Biennale in 1950, were shown at the Venice Biennale in 1950 and in the Disraeli and Jerusalem, Tel Aviv several times. In 1954 he settled in Israel where he produced some of his best work and was honoured with a show at the Tel Aviv Museum in 1962. He died in Jerusalem in 1968. He was a permanent place in the ranks of Israel's leading landscape painters. (Bezalel Gallery).

YONA MITAN — Lively oils and watercolours, all done several years ago as well as some recent ones. He painted actively in 1950 and has since worked largely in Paris. His drawings are generally well managed, and are very appealing. (Bezalel Gallery, 9 Ben Yehuda St.)

EMILY GORDNER — Oils and drawings in watercolor. The approach is generally naive. (Abu Toubi Gallery, 10 Ben Yehuda St.)

UNIVERSITY OF TEL AVIV — Art works by students and lecturers at Tel Aviv University (National Library, Givat Ram).

NETANYA — Oils (Givat Ram) and King George (Tel Aviv) March.

GROUP SHOW — from the gallery's collection. Works by Ben-Zion, Givon, and others. (Givat Ram) March.



GRETTY: "Modern Play" (Bezalel Gallery, Jerusalem).

TEL AVIV

Notes by Gil Goldfine

THE TEL AVIV MUSEUM — Main building: Permanent exhibition of Israeli painting and sculpture, the largest and most comprehensive in the country. Contemporary Swiss painting. "Art and Science" — a new condensed version of the artist's work.

ANTONI OLIVE — Graphic works by Spanish-born artist. (Tel Aviv Museum, 21 King George St.)

ELLEN MILAN — Prints in a variety of media. (Levinsky House Gallery, 20 Ben Yehuda St.)

REGGIE WESTON — Permanent show of watercolours by late master of that medium (Weston Gallery, Hayarkon 260, 10-11 5-6 p.m.).

MYRON BROSKIN — unusual artist's escape away from the mainstream of current thought and comes up with very personal, aesthetic statements. (Yodanis Gallery, 100 Disraeli St.)

RUTH ILAN — Watercolours and wash drawings of the Greek landscape and people which lack individuality and depth. (Givat Ram, 10 Ben Yehuda St.)

SHARON KAREN — Veterans Israeli painter shows oils, polymers, and gouaches dating from 1948 to 1971. (Givat Ram, 10 Ben Yehuda St.)

PIOTR KOSCIUSKO — Reconstructs the different processes leading to his execution. (The University, Tel Aviv) March 21.

MORDECAI HARBARI — New edition of his personal style but still over influenced by the 19th century. (Bezalel Gallery) Tel Aviv March 21.

OSCAR FREUNDLICH — His oils are a modern version of 19th century genre but the viewer has to guess the content while the artist's style is a masterpiece of technique. (Goldman's, Tel Aviv) March 21.

EMANUEL MATZ — Oils which contain a potential for a more serious work. (Tel Aviv, 10 Ben Yehuda St.)

TSIPORA STRAUSS — Naturalistic oils and drawings but three recent ones are more abstract. (Bezalel Gallery) Tel Aviv March 21.

ABRELLA BERNSTEIN (Tel Aviv) — Works in beaten copper, other metals and wood. The artist's style is a masterpiece of technique. (Goldman's, Tel Aviv) March 21.

ANDRÉ KOSCIUSKO — Splendid exhibition of his work by one of the greatest Japanese early 19th century artists. (Museum of Japanese Art) Tel Aviv.

STEFAN KOSCIUSKO — Acrylics, oils, watercolours and gouaches. (Bezalel Gallery) Tel Aviv March 21.

ASHDOD YAACOV (MEUHAD) — Oils, watercolours and drawings. The artist's style is a masterpiece of technique. (Bezalel Gallery) Tel Aviv March 21.

GILLY KENAN — First one-man show. (48 Brodetsky St., Ramat Gan) Tel Aviv March 21.

TOUL YOLINSKY — Oil paintings by member of Kibbutz Negev. (Bezalel Gallery, 9 Ben Yehuda St.)

HERZBERG GALLERY — Has recently opened a branch in the new Plaza Hotel, Hayarkon St. School of Paris and noted Israeli artists.

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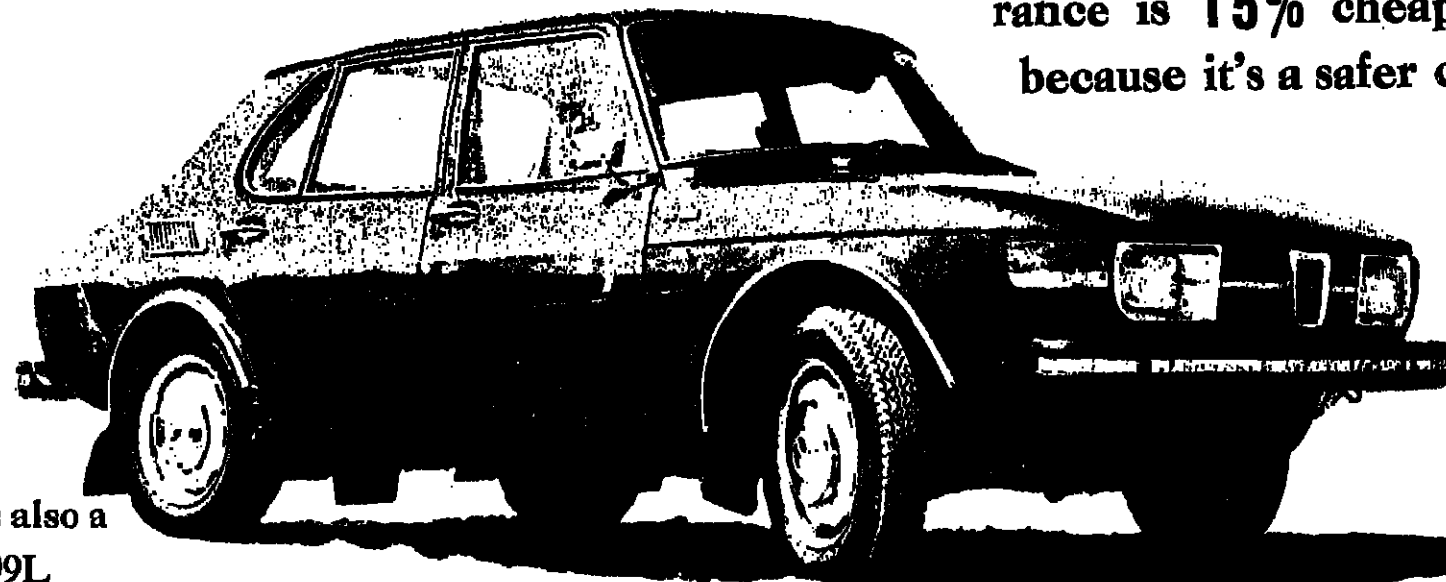
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DAVID KOREN

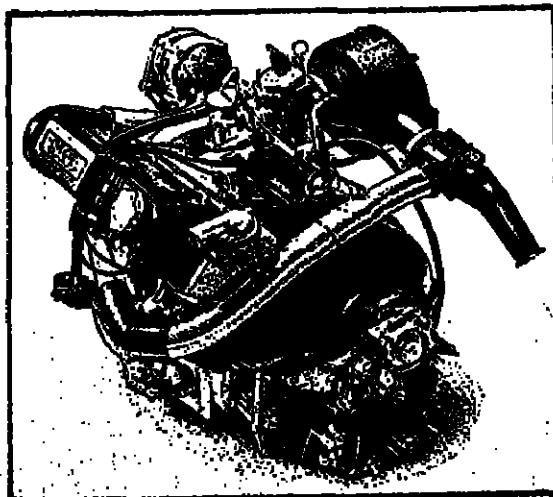
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The SAAB 99 is the only model for which insurance is 15% cheaper, because it's a safer car.



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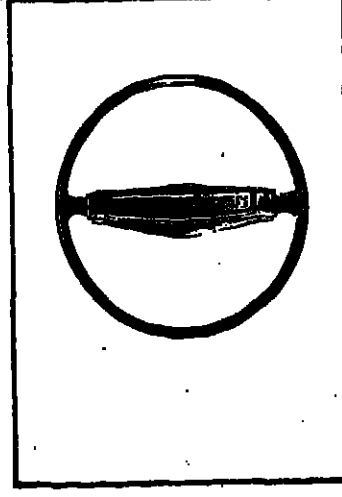


The SAAB 99 has a new 2.0 litre Swedish engine with an overhead camshaft. It develops 95 HP DIN. This capacity gives it high acceleration, and ensures adequate power for overtaking.

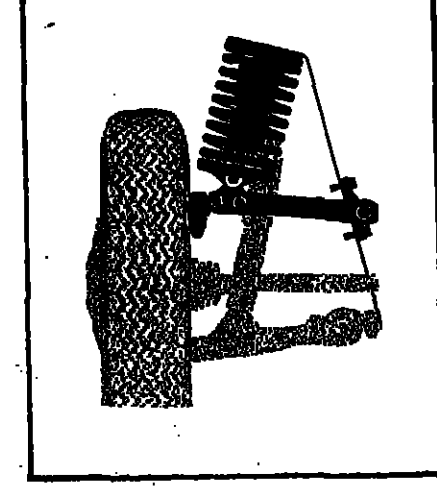
The modern conception of the SAAB engine ensures high running economy. The engine has been adapted for 94 octane petrol. The engine oil needs to be changed and routine maintenance carried out every 10,000 kilometres. We can also supply the well known 1.85 litre engine, which has all the above advantages.



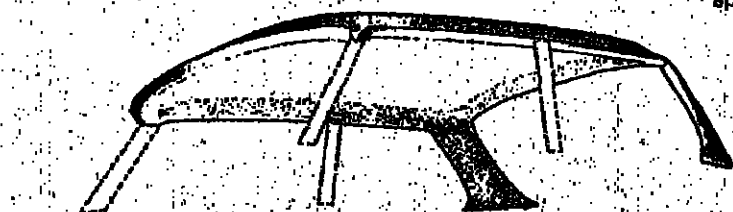
THE SAAB BUMPERS
This is the first car to meet the new American Safety Standards. The bumpers are made to absorb any shock received with the car travelling at 5 m.p.h. No damage will be caused to any part of the car. Both the front and rear bumpers are built to these special standards.



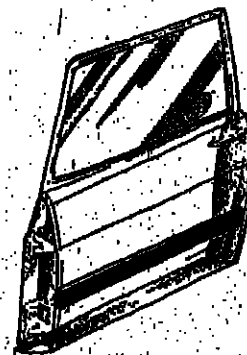
The SAAB 99, the safe car, has front-wheel drive. In this day and age, there is no need to explain how much this contributes to stability on curves and at higher speeds. With front wheel drive, the steering is stable and accurate, and it is easy to turn the steering wheel.



THE FRONT SPRINGS ARE MOUNTED ON THE AXLE
In order to impart stability to the car and increase convenience, the SAAB 99 has been fitted with front springs mounted on the axle, an arrangement similar to that used by Ferrari — one of the best systems available.



DOUBLE ROOF
The double roof has a steel layer and a fiberglass reinforcing layer, which also serves to insulate the car. It guards the driver's head, and gives protection from the sun on very hot days. The roof is also reinforced at the sides, and is made to take shocks from below and from the side. One of Israel's well known automobile engineers had good reason to say: "If I have to be involved in an accident, I prefer to be in a Saab at the time."



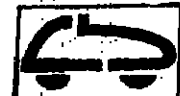
REINFORCED DOORS
Steel reinforcements, 5 cm. high and 2.5 cm. thick, have been mounted in the doors, in order to protect you in the event of a collision from the side. The back doors have child-proof locks.

The SAAB 99 is the only car in Israel for which a 15% discount is given on insurance - because it's the safest car.

Call on us and ask for a demonstration drive.

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Singer's return

Radio Review
by
Ze'ev Schul

HELENA — whom we used to know as Nehama — Hendel returned to Israel this week, four years to the day after her departure. The Army Programme got the jump on Shidurei Israel, bringing the songstress to their microphone (Lunchtime Guest, Monday) less than three hours before Miss Hendel was interviewed by the one and only Rivka Michaeli (Second Programme, 1505).

Accompanying Miss Hendel were her husband, Peter, and brother-in-law, Leopold, one strumming a guitar and the other playing the flute. The family ensemble also includes a sister-in-law who is now learning to play the violin.

The family all live on an island in the Elbe River estuary, somewhere near Hamburg, surrounded by immense dykes and constantly threatened by floods.

I used to be a Hendel fan but I shall have to be wooed back into the fold. And I am not quite under the old spell, yet.

Smooth and sweet

Miss Hendel has retained that certain *schmelz* (not to be confused with the American connotation of the word "schmaltz"). Anyway, "schmelz," according to my copy of Hugo's German-English dictionary is translated as "melodious." Actually it is both smooth and sweet. The quality was still there in Miss Hendel's singing, but something seemed to be wrong either with the acoustics in the studio or the microphones. Perhaps the

sound technicians were asleep. The flute — although harmonious (Esther Ofarim is frequently accompanied by similar guitar-flute arrangements) was too dominant for my taste.

It seems to me that Miss Hendel excels in foreign folk songs, which are less pretentious than our own and were composed for popular singing. Our own songs, on the other hand, usually go overboard to prove their Jewish ancestry with complicated "Oriental rhythms" and sustained high and low notes. Her diction is also remarkable, especially to one who understands not a word of the Indonesian or Croatian folk songs.

Interviewer shines

What made her return to the stage? Following her marriage, and the birth of two children, she felt called upon to resume singing. The sudden urge came to her five months ago, after the birth of her son. Her fellow patients in the maternity ward enjoyed her singing, and urged her to abandon her role as a *hausfrau* on an Elbe island and return to the stage.

Rivka Michaeli handled the interview in her very individual fashion, not skimping any questions, satisfying everybody's curiosity but not embarrassing anyone.

Helena is back only conditionally — not making any commitments — but judging by the besieged telephone exchange of Shidurei Israel during the broadcast, she should have no difficulty in

reestablishing contacts here. And let's hope she also finds some time to enrich the radio's collection of 267 records of her songs.

THIS week's rendition of "Tonight" (Army Programme, Thursday, 2205) compiled, composed and starring Joseph (Tommy) Lapid, covered a wide range of personalities ranging from Israel's Ambassador to Thailand, Rehavam Amir, to conductor-composer Gary Bertini. The latter seems to be burning his candle at both ends (or maybe simply making old fashioned hay while the sun shines); he re-

turned from a successful concert tour abroad a few weeks ago and is about to embark on another one.

Ambassador Amir's recapitulation of the Bangkok drama included lavish praise for the exemplary behaviour of his staff, and particular credit to the (unnamed) wife of one of the captives: "She served as a model and encouragement for us all."

The jewel in Mr. Lapid's roundup was his interview with Dr. Moshe Lancet, one of the pioneers in the fight for sex education in the schools. The occasion was the ruling last week that sex education will be included in all state school curricula.

Now that sex is with us in the schools, there appears to be a shortage of suitable instructors, especially on the secondary levels. Dr. Lancet hopes he'll be able to mobilize educational TV programmes.

Misplaced stress

The doctor also feared that an undue stress on aspects of

venereal disease (which prompted the Ministry of Education to accept the sex-curriculum in the first place) may eclipse the main theme. He also saw no reason why the "obsessant" (Religious) school sector should insist on its own modified instruction programme. "After all — sex is sex, observant or otherwise," the doctor said.

If you happen to switch in on Sunday, First Programme, any time up to 1630 hours — don't be alarmed. It's Purim. The Staff Committee of Shidurei Israel claims they have little to laugh at these days. But they'll be doing their best to tickle us. So don't miss Gerald Hoffmann's "Endless Concerto" on Sunday morning, the one day in the year it's a mitzva to get drunk.

To sober you up again there will be Handel's "Le Deum" at 1630 and thereafter, just to remind you that it's not only Purim, but also a Sunday.

The gallows tree

IN the famous parable of Jotham in the Bible (Judges 9), the various trees decline with thanks the arboreal crown offered to them, until at last the lowliest of all trees, the bramble, is persuaded to accept it. There is a legend told in the Midrash about the tree on which Haman and his sons were hanged which bears a great similarity to that of Jotham.

According to the Midrash, God called together all the trees in creation and asked them, "Which of you will volunteer for this honour to be hanged on him?" One by one the various trees — the fig, the vine, the pomegranate, the walnut, the strog, the myrtle, the olive, the apple and so on — put forward their claims to this honour, until at last the humble and lowly thorn-bush pleaded for it, simply because it could not serve God in any other way; and the thorn-bush was chosen (Esther Rabbah 9).

It will be noted that whereas in the Biblical parable the trees all reject the honour, in this one they eagerly put forward their claims and it is they who are rejected, but in both it is the humblest of trees which finally wins the competition.

Yet, in spite of all this, Haman was not hanged on a tree at all! The common assumption that he was based on the fact that the word *etz* means both "tree" and "wood." That it was on a gallows made of wood, and not from a tree, that he and his sons were hanged is made perfectly clear from the Biblical text.



Haman's wife advised him "to make an *etz* 50 cubits high... that Mordecai may hang on it," and Haman had it made (Esther 5, 14) and it was on this *etz* that he himself was hanged. The gallows was, therefore, an artificial construction and not a natural growth.

In point of fact, the Midrash quoted above actually confirms this. It is introduced by the question, "From which *etzim* was this *etz* made?" Which, of course, has to be interpreted, "From the wood of which trees was this wooden structure made?"

According to the Talmud, however, this is true not only of the *etz* upon which Haman was hanged, but of the *etz* upon which every criminal was hanged. The Bible enjoins that when the body of a criminal who has been sentenced to death is hung from an *etz*, it has to be taken down before nightfall (Deut. 21, 23). Here again, the common assumption that the *etz* is a tree is disputed by the Talmud (Sanhedrin 61a), which maintains that it means a gallows made of wood, for even a man made of wood, and not from a tree, can protect against a man being hanged on it; only dead wood for a dead body.

L. RABINOWITZ

THE MOST SUCCESSFUL PURIM PARTY IS A Bottle Party

Why most successful? Because there's nothing better visiting card than a bottle, which ensures a merry mood, helps out the host and contributes to the requisite stock of liquid refreshment. At a Purim bottle party there are no old-men-out, no one is bored, and the mood is blithe from the first glass. Something from the Carmel! President: Dry Gin, Savvy Brandy, President Ver-tain! Purim Sam'ah!



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